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LITERATURE.

CHAUCER.—*The Legend of Good Women.*
Edited by the Rev. Walter W. Skeat.
(Oxford: Clarendon Press.)

LITTLE more than a half a year has elapsed since Prof. Skeat published his admirable edition of Chaucer's Minor Poems; and already he is re-awakening the gratitude of all students of Middle English and lovers of its great poet by a fresh gift, distinguished by all the excellent qualities of its predecessor. His new volume is not indeed so large nor so varied in its contents as that containing the Minor Poems, nor does it offer to Prof. Skeat's ingenuity and erudition nearly so many knotty points for discussion and explanation. Yet the position of "The Legend of Good Women" in the list of Chaucer's works is one of great importance. To quote the professor's own words, Chaucer

"here, for the first time, writes a series of tales to which he prefixes a prologue. He adopts a new style, in which he seeks to delineate characters; and, at the same time, he introduces a new metre previously unknown to English writers, but now famous as the 'heroic couplet.' In all these respects the legend is evidently the forerunner of the 'Canterbury Tales,' and we see how Chaucer was gradually, yet unconsciously, preparing himself for that supreme work."

Important, however, as for all these reasons the "Legend" is, it has hitherto fared badly at the hands of editors. The introduction into the text of a balade of twenty-one lines upsets the regularity of the numeration of the couplets; and, till Dr. Furnivall arose, no one ever succeeded in counting the number of lines in the poem correctly. Genuine verses were omitted or inserted in their wrong order, and a spurious line accepted after l. 2338. Worse than this, of the two groups into which the MSS. for the "Legend" naturally fall, headed respectively by MS. Gg. 4.27 of the Cambridge University Library, and MS. Fairfax 16 from the Bodleian, until the Chaucer Society published its splendid Parallel Texts only the second and inferior group had been adequately represented in any printed edition. Unfortunately the MSS. of this second group have a bad trick of leaving out very essential words; and thus in edition after edition Chaucer was credited with having written a very large percentage of lines which by no possibility could be made to scan. Among these, however, as Prof. Skeat is careful to point out, we are not to reckon the numerous clipped lines, in which the first foot consists of only a single syllable. On this subject, indeed, the editor has a grievance. The existence of such lines in Chaucer's couplets, both octosyllabic and decasyllabic, cannot be seriously doubted for a minute by anyone who has given atten-

tion to the witness of the best MSS. Nevertheless, Prof. Skeat tells us, "most persistent efforts are constantly made to deny this fact, to declare it 'impossible,' and to deride 'him' for having pointed it out." Sad to say, if the present writer's memory is to be trusted, the ringleader in these attacks has been no less a person than Mr. Russell Lowell in his delightful article on Chaucer in *My Study Window*, published now some twenty years ago. Nor was Mr. Lowell's ear altogether at fault, although in his anxiety for Chaucer's honour he was unjust to Prof. Skeat. Great metrist as he was, Chaucer had yet to feel his way to success; and while he often uses the single-syllable foot with notable effect, often, alas, its appearance raises an unholy desire to tamper with MS. authority! Thus in line 245 of the "Legend."

"Half | her beaute shuldé men nat fynde."

Or, again, in line 1828—

"Fa | der, moder, husbond, al y-fere,"

the stress falls naturally on the first syllable and helps the sense, as well as the rhythm, of the verse. But often this is not the case, and the stress which falls on such words as "of," "with," "for," "in," &c., is only meaningless and unpleasant; witness such lines as 111:

"Of | this flour, when that it shuld uncloze,"

or, from the prologue to the "Canterbury Tales"—

"In | a gown of faldyng to the kne."

But a great poet's peculiarities, even when regrettable, are not to be smoothed away; and thanks are due to Prof. Skeat for his present able defence of an honest text.

Not the least interesting feature in the "Legend of Good Women" is that the existence of an earlier form of the prologue in the Cambridge MS. enables us to see Chaucer at work. By a little manipulation Prof. Skeat is able to exhibit both the draught and the revised version in a manner which points out very clearly their agreements and differences. Of the 545 lines of which the original prologue consisted about one-half were retained unaltered; while upwards of a hundred were expunged altogether and their place taken by a somewhat greater number of new lines, raising the new total to 579. The longest and most important of the expunged passages is that which (with the exception of ll. 265, 266, and 288) extends from l. 258 to l. 312. Here the God of Love reminds Chaucer of how

"Sixty bokes olde and newe
Hast thou thyself, alle fulle of stories grete
That bothe Romains and eek Grekes trete
Of sundry women, which lyf that they ladde,
And eek an hundred gode ageyn oon badde."

An interesting reference to the extent of one branch of a mediæval poet's library, if only it may be taken literally. The whole passage, with its vigorous ending

"What eytleth thee to wryte
The draf of stories, and forgo the corn?"

is of extreme interest; and, as Prof. Skeat remarks, its preservation in the Cambridge MS. is a clear gain. Many of the altered lines show that Chaucer was more successful than many of his fellow poets in the matter of revision. The famous

"Farwel my book and my devocioun"

appears but poorly in the first draught as:

"Farwel my studie, as lasting that sesson."

and similar improvements abound. All these are very conveniently shown in Prof. Skeat's arrangement of the text; while students who wish to read straight on without regarding such minutiae have only to confine their attention to the second of the two versions.

It has been already said that "The Legend of Good Women" does not offer to the commentator the same field for ingenuity as some of Chaucer's earlier works. At the outset Prof. Skeat seems to have felt this rather keenly, as the first two or three pages of his commentary are needlessly diffuse and discursive, and explain points, such as the use of the double negative, of which it is hardly conceivable that any students likely to use this edition should be ignorant. It is needless, however, to say that as soon as real difficulties begin to arise Prof. Skeat's notes at once attain their usual excellence. Especially good are his explanations of such words as "totelere," "lavender," "estres," "rade-nore," &c., while his references to Chaucer's authorities leave little to be desired. Surely, however, it is misleading to quote Virgil's beautiful line—

"Non ignara mali miseris succurrere disco"

—as having suggested Chaucer's

"And, for he was a straunger, somewhat she
Lyked him the bet, as, god do bote,
To som folk ofte newe thing is swote,

where the thought seems quite different and much less creditable to Dido.

The useful glossary to this volume, as to the Minor Poems, is mainly, Prof. Skeat tells us, the work of Mr. C. Sapsworth, Scholar of St. John's College, Cambridge. A glossary can be thoroughly tested only by use; but so far as this one errs, it appears to do so chiefly on the side of redundancy. Surely, anyone capable of reading Chaucer at all cannot stand in need of explanations of such current words as "dote," "drake," "erst," "eventide," "fain," "florins," and "forsworn"—glaring superfluities culled from only a few pages. It may be noted, also, that "Forgat" is misprinted "Forat," that the word "Chevisaunce" occurs in l. 2434, not, as stated, in l. 2439, and that "Halwes," in l. 1310, is better explained as referring to shrines than to saints. But we shall soon be saying, with Edward Fitzgerald, "These are my crosses, Mr. Wesley"; and to note such minutiae is itself a compliment. Everyone who cares for Chaucer must possess himself of this work, and no one who possesses it can be otherwise than grateful to its editor.

ALFRED W. POLLARD.

"EMINENT WOMEN SERIES."—*Jane Austen.*
By Mrs. Charles Malden. (W. H. Allen.)

No writer in this series, not even Mr. Ingram in his memoir of Mrs. Browning, has been more heavily handicapped by paucity of material than Mrs. Charles Malden. If it could be truthfully said of any human being that he or she lived a life in which nothing happened, surely no life could more completely justify the saying than that of Jane Austen. Even the books which are probably destined to secure for her a literary immortality slid into the world so quietly that it is difficult

to think even of the publication of *Pride and Prejudice*, or *Sense and Sensibility*, as an occurrence which rises to the dignity of an event. She was born; she lived for forty-one years, during which she had not the commonplace but always interesting experience of love and marriage; she wrote her half-dozen books; and then she died: this is literally all there is to be told about Jane Austen. Nor does the life of the writer provide any more material than the life of the woman. Her nephew says that while she lived "few of her readers knew even her name, and none more than her name"; and, though Mrs. Malden remarks that "this is, perhaps, too broad an assertion," there is no reason to doubt its substantial accuracy. All the novels of Jane Austen which appeared before her death were published anonymously, not because of that love of mystery which is only one form of the passion for fame, but because the writer had a genuine shrinking from anything like personal publicity, and an equally genuine but much more extraordinary belief that there was nothing in her books calculated to rouse the interest or curiosity of strangers. As a matter of fact, it may be said that while Miss Austen, during her life-time, found not a few appreciative readers, she had been dead some time before the world at large made the discovery that a novelist of exceptional genius had lived and written and passed away.

Jane Austen's father, George Austen, was a member of an old Kentish family, a clergyman, and the holder of two adjacent Hampshire livings, Deane and Steventon, his distinguished daughter being born at the rectory of the latter parish in the year 1775. Her mother, Cassandra Leigh, was the daughter of another clergyman, and niece of Dr. Theophilus Leigh, who held the mastership of Balliol College for more than half a century, and was one of the wits of his day. Mrs. George Austen is reported to have possessed much of her uncle's brilliance; and, though it is by no means easy to make here any definite application of the law of heredity, it seems probable that Jane Austen inherited her intellectual outfit mainly from the Leigh family. At Steventon, the girl who was destined to be known wherever English books have penetrated spent the first twenty-five years of her placid life, beginning early to read, to observe, and to write, but not disdaining more commonplace activities, being a capital needlewoman and a fair musician. Visiting in the country was less easy a hundred years ago than it is now; but the Austens seemed to have mixed freely with the society of the neighbourhood, though Jane's greatest social delight was found in the companionship of her elder sister Cassandra, the object of her life-long devotion and the sympathetic recipient of all her thoughts and plans. As a rule, sisterly love, however ardent, must be to some other passion "as moonlight unto sunlight, or as water unto wine"; but Jane Austen knew no other passion, and so in her little kingdom Cassandra remained supreme. The three or four incipient romances of which she appears to have been the heroine never came to anything; and Mrs. Malden is successful in showing that the love story told with much circumstantiality in the *Reminiscences* of Sir Francis Doyle is either altogether foundation-

less, or is an incorrect version of a true story in which Cassandra, not Jane, Austen was an actor.

Her life was therefore emphatically the life of a writer, and in very early childhood her mind showed its bent in the direction of letters. At twelve years of age we find her providing little dramas for home representation. And a little dramatic *jeu d'esprit*, "The Mystery: an Unfinished Comedy," which Mrs. Malden has been able to reproduce in its completeness—or rather in its incompleteness—shows that the childish playwright was already a humourist; and that she had even thus early acquired some of that easy lightness of touch which gave to her mature work one of its greatest charms.

Jane Austen was about seventeen when she made her first attempt in narrative fiction; and her two earliest stories were written in letters—an inartistic form which had been made fashionable by the success of Richardson and Miss Burney, but which her true instinct led her soon to abandon. The tales were shortly afterwards entirely recast. One of them, *Lady Susan*, was thrown aside, and remained unpublished until many years after the author's death; while the other, which had been originally called *Elinor and Marianne*, received the new title of *Sense and Sensibility*, and was the first of Miss Austen's novels to be presented to the world. Though written so early, the book did not appear until 1811, and in the meantime she had had a somewhat discouraging experience of publishers. In 1797, Cadell had refused *Sense and Sensibility* without seeing it; but in 1803, *Northanger Abbey* was offered to a publisher at Bath, who not only accepted it, but gave its author the magnificent sum of ten pounds. The conclusion of the story is curious. Mrs. Malden tells that:

"on second thoughts the worthy man seems to have repented of his bargain, for he never brought it out, and the MS. remained in oblivion for thirteen years longer. By that time Jane Austen had begun to recognise her position as a successful author, and thought with justice that if she could recover the MS. it might be published without detracting from her fame. Henry Austen, her third brother, who had often helped her in her intercourse with publishers and printers, undertook the errand, and found no difficulty whatever in regaining the work, copyright and all, by repaying the original ten pounds. On this occasion the publishers learnt his error (which Mr. Cadell probably never did); for as soon as Henry Austen had safely concluded the bargain, and gained possession of the MS., he quietly informed the unlucky man that it was by the author of *Pride and Prejudice*, and left him, we may hope, raging at himself over the opportunities he had missed of making so good a stroke of business."

Pity for publishers may be supposed to be an emotion unknown to authors; but it is impossible to a mere bystander not to pity the poor man of Bath who, even in a very small way, had been the first to appreciate Jane Austen, and who was surely a victim of rather sharp practice on the part of her clever brother. Other publishers were at once more discriminating and less unlucky, and the success of *Sense and Sensibility* brought her small struggles to an end. Henceforward there is nothing to tell but the story of a quiet continuous success. Her

admirers steadily increased in number, among the warmest of them being the Prince Regent—a much abler man than it has of late been fashionable to regard him—who invited her to Carlton House, and expressed his desire to have one of her novels dedicated to him. This was in 1815, when it seemed probable that a long and prosperous career was ahead of her; but the end was nearer than anyone could have supposed. In the early part of 1816, while she was at work upon *Persuasion*, we find her complaining of feverishness and bad nights. She rapidly lost strength, and it was with great difficulty she finished the book in the July of that year. In the January of 1817 she felt so much better that she began another novel; but again strength failed her, the work was abandoned, and, on July 18, Jane Austen passed quietly away.

Mrs. Malden has done her work carefully and conscientiously; though it must be said that she might, and doubtless could, have produced a volume which would have been more interesting and satisfactory to those by whom Miss Austen's works are known and loved. She has chosen the possibly more useful, but certainly duller, task of endeavouring to attract what, it is to be feared, is the much larger number of those to whom the great writer is almost or altogether unknown; and to this end she gives a summary of each story, illustrated by copious quotations. I cannot think the plan a well-chosen one. The charm of Miss Austen lies not in her outline, but in her modelling; in the finish and harmony of her detail, in her penetrative imagination, in the exquisite delicacy of her literary touch. A mere sketch of the course of her narratives can render none of these things; and even quotation—at any rate, such quotation as is possible in a book of some 200 pages—can render them very feebly and ineffectively. It is not easy to assume the mental attitude of one to whom Jane Austen is a name and nothing more; but my feeling certainly is that were I such a person I should not feel specially drawn to the perusal of *Sense and Sensibility* or *Mansfield Park* by Mrs. Malden's summaries and samples. No one will deny that it is difficult to write mere criticisms of books which shall be interesting, instructive, and appetising to those who have not read the books criticised; but though difficult it is not impossible, and the attempt to produce such descriptive criticism is worth making. It has, indeed, been successfully made with regard to this very writer; for it is not too much to say that the ignoramus will obtain a clearer impression of the nature of Miss Austen's power and charm from a few sentences in Macaulay's essay on *Mdme. D'Arblay* than from Mrs. Malden's six chapters of running description and comment. It is a pity that this should be so, for the author's occasional critical remarks are characterised by a sympathetic discrimination which would have enabled her to produce a really interesting book had she hit upon a happier method.

Of Jane Austen herself this is not the place in which to speak. The remarkable and admirable qualities of her work have long been obvious to every cultivated reader; and of a writer who has justly taken rank as a classic it can do no harm to say that her limitations are not less visible. Her work

displays creative imagination, wonderful power of observing, fine feeling for dramatic situation, and perfect command of her literary vehicle; but we cannot help feeling conscious of a certain lack of weight which comes of her steady avoidance of the heights and the depths of human nature. We are charmed always, but seldom, if ever, deeply moved. Though in various respects Jane Austen may be compared favourably with George Sand, George Eliot, and Charlotte Brontë, we feel that these writers have spells of which she knew not the secret. It is in virtue of their combination of veracious and uncompromising realism with unflinching vivacity and ever-present grace that the novels of Jane Austen are unique in literature.

JAMES ASHCROFT NOBLE.

Swiss Travel and Swiss Guide-Books. By W. A. B. Coolidge. (Longmans.)

It would be difficult to find a better instance of the specialisation of study at the present day than is afforded by this book. Mr. Coolidge, the well-known editor of the *Alpine Journal*, is recognised as the leading authority on the Alps. He has, doubtless, climbed more mountains and read more books about mountains than any other living man; and now, lo! he comes to us not with a string of thrilling adventures and picturesque descriptions, but with a history of Swiss guide-books, the like of which was never before heard of. We trust that his book will find readers, for, indeed, it deserves them, little attractive as its title may appear. Much of its contents is extremely interesting, and not least interesting are the notes.

The volume consists of two parts of unequal length. The first and longest deals with the subject from which the book derives its title.

"Three main periods may be distinguished in the history of Swiss travel. Roughly speaking, we may say that, before the Reformation, travellers, not being merchants, came to what is now Switzerland bent on some serious errand, military, religious, or medicinal. During the next three centuries Switzerland became the home and field of the renewed study of the physical sciences. Then, from about 1750 onwards, pleasure-travelling came into fashion, confined at first to cities, later extended to lakes and the hills around them, finally aiming at the complete conquest of the highest summits and the exploration of the most remote and most insignificant nooks of the ice and snow region."

The accounts of the journeys of travellers in the first period are all interesting. Pilgrims to Rome from the north and west had to cross the Alps somewhere, and for the most part they chose the great St. Bernard. About 1154, Nicholas, Abbot of Thingö in Iceland, drew up a careful itinerary of the road from Basel to Aosta, and this must be considered the first known germ of the Swiss guide-book. Henceforward, books on parts of the Alps were written from time to time. Most important is Scheuchzer's work (Leyden, 1723), which covers a large area and already foreshadows the modern epoch. We need not here follow our author into his learned and exhaustive bibliographical studies. Suffice it to say that as travelling facilities increased, as roads were made, bridges built, houses of entertainment set up, and so forth, travellers came in greater

numbers and for longer visits, and thus guide-books of increasing fulness were required. In 1793 the first edition of Ebel's guide appeared at Zürich, and this soon swallowed up all competitors. The first edition of Murray (founded on Ebel) came out in 1838. Baedeker arose in 1844, Von Tschudi in 1855, and Ball in 1863. Each of these authors wrote for a particular class of travellers. In 1793 Gibbon complained of the "incursions of foreigners" to which Lausanne was then open on all sides; for such Ebel catered. By 1863 the full-blown climber existed in sufficient quantity to make possible the publication of that remarkable work, *Ball's Alpine Guide*.

In relating the development, which has thus been briefly sketched, our author informs us of a multitude of interesting facts, which are accessible in no other modern work. His long foot-notes are full of good things. But there seems to be no reference to John Evelyn's delightful account of his passage of the Simplon in 1646; and in the list of early huts built at great heights, there is no mention of those on the south slope of Monte Rosa.

The second part of the book is entitled "How Zermatt became a Mountaineering Centre." The history of the village is traced from 1280, when it is first mentioned, down to the present day. The author has laid all manner of materials under contribution, and has produced a delightful continuous story. It is much to be hoped that he will not be contented with this single example of his constructive skill. At the present time, the mediæval village politics of Switzerland might well receive more attention than they do. A charming work might be written upon them, and no one is richer in the useful preliminary knowledge than Mr. Coolidge.

W. M. CONWAY.

An Author's Love. Being the Unpublished Letters of Prosper Mérimée's "Inconnue." (Macmillan.)

ACCORDING to Victor Hugo, if I remember right, Mérimée possessed a grovelling soul. According to M. Jules Lemaitre, who represents one of the latest phases in French criticism, Mérimée's attitude towards the great sum of things was "the most distinguished" that can be adopted by the human "mind" and "conscience." Both blame and praise may well seem a little exaggerated. A man is not necessarily base because he declines, even when summoned by the sackbut, psaltery, and dulcimer of Victor Hugo's incomparable verse, to fall down and worship the Republican fetish which that great poet had set up. Neither is it a mark of unusual heroism to affect to despise the world, and yet to neglect no opportunity of securing the world's good things.

Whether Mérimée, however, was base or of supreme distinction, this at least is certain, —and from a critical point of view much more important—that he knew how to write. His stories are admirable. They are well constructed. They are varied in subject. They are short. They are telling. The style, while "sober, expurgate, and spare" of ornament and picturesque detail, possesses a kind of classic interest rare in

these Corinthian times, and so retains a charm which is above fashion. In brief, *Colomba*, *La Vénus d'Ille*, *Tamango*, and half a dozen more that I could name, are young still, though half a century has passed since most of them first saw the light. And not only was Mérimée a good book-writer, he was, what many authors otherwise great are not, a delightful correspondent. His letters are all that letters should be, light, bright, graceful, easy, like talk when talk is at its best, yet possessing that daintier perfection of form which belongs to written as distinct from spoken speech.

And his letters have served him in good stead. When he died on the 23rd of September, 1870, amid the crash of the Franco-German War, it may well have seemed as if the interest attaching to his person and fame would thenceforward be very Platonic. Cold and reserved in manner, with something of Britannic formality and aloofness in his general bearing — so at least his livelier compatriots were wont to affirm—it is clear that he did not strike contemporaries as a particularly sympathetic figure. They admired his literary craftsmanship, held in due respect the keen edge of his tongue, and otherwise did not care very much about him. Nor was there apparently any reason to suppose that posterity would care very much either. But with the publication of the *Lettres à une Inconnue*, in 1873, all this was changed. These letters supplied the human interest which had been wanting in the life of the man who seemed to be so merely a littérateur and man of the world. Here was a Mérimée no longer distant, cold, almost supercilious; but, on the contrary, familiar, kindly, tender—at least in so far as his fair correspondent was concerned—passionate too at times, and perfectly ready to draw aside the veil of reserve with which he habitually hid what was in his heart.

Further, there was a mystery connected with the letters, and also a psychological problem of great subtlety and interest. Who was this mysterious correspondent? What was her nationality? Was she an Englishwoman, as so many of the incidents in the story seemed to suggest? How had her friendship with the famous author escaped observation for such long years? Why did the world find it so difficult to give her a name? Here were several questions round which human curiosity could chafe and dash itself into spray. And beside and beyond such minor questions lay the problem how far this woman—beautiful, rich, unmarried, evidently quite young at the date of the beginning of the acquaintance—how far she had "given all to the false one pursuing her." Had she yielded to his love-sophistries, and been overborne by his passionate array of argument? or had she early recognised that, if she gave all, she might indeed, owing to accidental circumstance, escape one half of Goldsmith's penalty, and not "make a penitent," but that she would inevitably "lose a lover"; and that, virtue apart, it was not worth while to risk the loss of a lover so clever, so sympathetic, so perennially interesting, and with whom it was so delightful to make secret excursions round and about Paris, and to carry on a clandestine correspondence.

The advantage to Mérimée's name and fame of the publication of the letters was so great and obvious that some persons, of cynical temperament, have been found to doubt whether there ever was a real "Inconnue" at all; and whether Mérimée did not invent her, and write the letters in cold blood to serve as a kind of posthumous "mystification." This I do not myself believe. Mérimée was clever enough for anything, and in no sense what the French call "un naïf"; yet even he would have found it difficult to give to a correspondence wholly imaginary such a very genuine ring. The letters, however, being there, the temptation to give them a complement, and supply the "Inconnue's" replies, was great. What more alluring literary exercise than to go through each letter and endeavour to reconstruct in thought the letter from which it partly sprang, or to which it was in part an answer? Is it to a temptation of this kind that we owe the two volumes before me?

The preface helps us very little. It consists mainly of extracts from earlier criticisms on Mérimée's letters; but contains no word that might serve to explain whence the replies had been obtained, or furnish a guarantee of their authenticity. And if the preface is reticent, the "epilogue" is particularly ambiguous. It runs thus:

"By the tideless sea at Cannes on a summer day I had fallen asleep, and the plashing of the waves upon the shore had doubtless made me dream. When I awoke the yellow paper-coloured volumes of Prosper Mérimée's *Lettres à une Inconnue* lay beside me. I had been reading the book before I fell asleep; but the answers—had they ever been written, or had I only dreamed?—The Author."

After this I think even simplicity itself is not bound to believe that "the author" of these volumes and the "Inconnue" are one and the same person. Would the real "Inconnue," wishing to re-read her dead friend's letters by the shores of the blue Mediterranean, have read them in the "yellow paper-coloured volumes?" Would she have wandered so far into dreamland as not to know whether her answers had ever been written? I trow not. With the help of the "epilogue" it seems not difficult to account for certain slight apparent anachronisms of speech and thought in these letters—anachronisms which might otherwise be puzzling. When I read that "epilogue" I ceased to wonder why letter *cr*, which purports to bear the date of September 1844, had so distinctly reminded me of *Robert Elsmere*.

But though the reader of *An Author's Love* may not feel sure that he is reading a "true story," yet he will be hard to satisfy if he does not acknowledge that he is reading very good fiction. The replies of the imaginary "Inconnue"—if so be, as I venture to think, that she is imaginary—are clever, interesting, and conceived with much dramatic power, though with too great a tendency perhaps to passion and "gush." In short, the correspondence is a correspondence decidedly *ben trovato*. I can imagine Mérimée himself enjoying it thoroughly, and smiling his fine smile as he compared each imaginary letter with the one he had actually received.

FRANK T. MARZIALS.

The Prophecies of Isaiah. Expounded by Dr. C. von Orelli. Translated by J. S. Banks. (Edinburgh: T. & T. Clark.)

THE orthodoxy of Germany is the heresy of England. Who can fancy one of our short church commentaries prefaced with such a frank admission as this?

"The traditional views on the origin of many Old Testament books and parts of books cannot be justified upon tenable grounds, as serious-minded research, which seeks but for truth and not for the proof of a thesis, has shown, and will again and again show" (German edition, p. 8).

But even in England and Scotland the clouds are drifting away. An English Wesleyan professor has been found to translate, and an Edinburgh publisher to issue, a part of the first volume of this commentary—that which relates to the much-studied school or succession of prophets known collectively as "Isaiah." The importance of this work is small enough for the pure scholar, but not inconsiderable for the churchman. Direct attacks on critical (as distinguished from hypercritical) Biblical study may in our day be disregarded as overshooting the mark. But the cultivated clerical disdain which is still "waiting," with an affectation of a critical spirit, for something to be "made out" is a more dangerous adversary; and such a book as Orelli's *Isaiah*, with all its imperfections—nay, by reason of them—may tend to produce a healthful change in the attitude of the clergy towards facts. For both Prof. von Orelli and his friend Prof. Hermann Strack are, in spite of appearances, essentially as orthodox from an English as from a German point of view. They will only concede to criticism as much as they see to be compatible with the highest possible estimate of Old Testament inspiration. And yet see how much they grant! Prof. Strack is not indeed prepared for Maccabæan psalms, but as compared with Delitzsch he is certainly a somewhat strict critic; and both Delitzsch and he (and, we may be pretty sure, Prof. von Orelli) are agreed as to the Maccabæan date of the Book of Daniel. It is almost needless to add that even in the Hexateuch the right of critical analysis and the existence of some critical results are conceded by this neo-orthodox school with a distinctness which contrasts refreshingly with the opposition or significant silence of leading churchmen in England.

The critical student will, as I have hinted, be disappointed with this book. Prof. von Orelli gives no help towards the settlement of those critical and exegetical problems which, in spite of the facts once for all ascertained, do undoubtedly exist. Bredenkamp's commentary is scarcely larger than Prof. von Orelli's, and yet how much more attention it gives to the open questions! Prof. von Orelli actually endorses as original the symmetrical arrangement of Is. xl.-lxvi. in their parts first suggested by Friedrich Rückert; and he thinks it enough to quiet the troublesome critics of ch. vii.-xii. with the remark that these chapters "form a compact whole," and that "the attacks upon the Isaianic composition of ch. vii. really rest upon objection to the miraculous element in the narrative." Chap. x. 5-xii. 6, too, he boldly assigns to the age of Tiglath-Pileser in the teeth of the monumental statements. And yet if English

clergymen can only be induced to follow such a guide as Prof. von Orelli not merely in their private study, but in their public teaching, he will have earned the gratitude of lovers of prophecy. How distinctly he maintains the view, which is at any rate so much nearer historical truth than the traditional, that "Isa. xl.-lxvi. springs from the last of the three sections of the Babylonian exile" (p. 212)! How frankly he admits, with regard to 2 Isaiah and 2 Zechariah, that "the sacred writings of the Old Testament lose nothing in dignity, while they gain in intelligibility, and therefore in value for the reader, if assured results of real science are accepted" (p. vi.)!

The fault which I find with Prof. von Orelli as a church critic is that he determines points which, from his own orthodox point of view, ought rather to have been left open. It were surely madness to deny that the theories which assign certain prophecies in Isa. i.-xxxix. to dates later than 586 B.C. are highly plausible. The right course would have been to admit this, and to add that the commentator waited for more light, being anxious to avoid disintegration so long as any hope of psychologically explaining Isaiah's authorship of these chapters, and so magnifying his divinely given power of predicting the future, could fairly be cherished. I do not think that the critical remarks on Isa. xiii. 1-xiv. 23 and the other disputed chapters will often strike any well-trained student as having more than a provisional value, as being more than a sop to the questioning intellect not yet arrived at its full strength. Nor is this misplaced dogmatism compensated for by helpfulness either in linguistic difficulties or in Biblical theology. The philological notes are meagre in the extreme. Only in text-critical matters is there a sign of somewhat more boldness than we are accustomed to in orthodox critics—a boldness which, of course, falls far short of Klostermann's or Bredenkamp's. On Biblical theology more suggestive notes certainly ought to find a place. That the author of *Old Testament Prophecy*—now becoming pretty well known to the higher class of our students—could have furnished such I cannot for a moment doubt.

The greatest drawback is the woodenness of the translation. What is to be said of "Howl, ye Tarshish-farers" (p. 135); "The earth *aches* [?] and pines" (p. 140); "Those strike up loud songs" (p. 140); "For a place of horror is prepared of old" (p. 175); "I girdled thee" (p. 255); "A Miracle of a Counsellor" (p. 64); and many another unfortunate or unintelligible collocation of words? It will, I think, be hopeless for this volume, in its present form, to compete with Dr. Driver's more complete, more thoroughgoing, and not less fundamentally Christian text-book on Isaiah. In his next edition the author will, I suppose, take account of this fine specimen of moderate and reverent criticism, and perhaps correct his unintentionally misleading references to myself (see p. 346, for instance, where I am made to say the *opposite* of what I have really stated, and many a passage in which my early volume of 1860 seems to be referred to). If he will also make some concessions to the not unfriendly criticisms offered above, I shall welcome him as an ally in the advocacy of

that compromise which the clergy must soon enter into with a power too strong for good or evil to be slighted—the historical criticism of the older Scriptures.

T. K. CHEYNE.

The Divine Comedy of Dante. Translated into English Verse, with Notes, by J. A. Wilstach. In 2 vols. (Boston, U.S.: Houghton, Mifflin & Co.)

THE public is again presented with a new translation of Dante. It is one which, unfortunately, cannot be pronounced successful either in form or execution. The form seems quite original; and in the absence of any explanation or justification of its choice by the author it is difficult to divine the motive for such a selection. It consists of stanzas of nine lines each, at first sight like those of Spenser, but with a very peculiar arrangement of the rhymes as follows:

a b b a c c d e e | d f f g h h g i i,

and so on. This complicated system of rhymes has the disadvantage of retaining all the difficulties involved in a *terza rima* translation, without the counterbalancing advantage of preserving (more or less) the metrical form of the original.

Next as to the execution, the author starts with the excellent principle that "fidelity to the Italian poet has been the *ius et norma* of the translator dealing with the text." How far he has succeeded in this may best be judged by allowing a few specimens of one of the most familiar cantos to speak for themselves. We will take *Inf.* canto iii., 1-9:

"Through me are found the grieving City's walls,
Through me the way is to eternal pain,
Through me those lost are never found again.
Justice the Founder urged of my grim halls,
And Power Divine which reared the courts above
And Wisdom Infinite and Primal Love.
Save things eternal, was created nought
Before myself, eternal I and drear,
All hope surrender, ye who enter here."

Again, ll. 11, 12—

"Above a gateway's lofty arch of gloom,
The meaning's hard, it speaks an awful doom."

L. 18,

"Ch'hanno perduto 'l ben dell' intelletto,"

appears as—

"Who God, the mind's best dower and prop, have lost."

Worse still is the rendering of the *terzina*, ll. 37-39—

"Mischiato sono a quel cattivo coro,
Degli Angeli che non furon ribelli.
Nè fur fedeli a Dio ma per sè foro."

"Mixed are they with that choir, nor bad nor good,
Of Angels, not for rebels, imps and elves,
Nor not for God, but only for themselves."

The construction here is so obscure that one almost suspects some misprint. L. 97,

"Quinci fur quete le lanose gote,"

is expanded into—

"Then to the woolly cheeks, which thus had got
A fitting answer, fitting quiet came."

Passing over many other similar passages that we had marked, we will only add the last line of the Canto—

"E caddi come l' uom cui sonno piglia."
"I fell like one who slumber cannot brook."

We may compare with this the still more celebrated conclusion of Canto V.,

"Mentre che l' uno spirito questo disse
L' altro piangeva sì che di pietade
Io venni meno sì com' io morisse;
E caddi, come corpo morto cade."

which appears thus—

"And so was moved
The other spirit that his sad eyes missed
No word of hers that he wot not with tears.*
And pity made me faint and chilled with tears
And grief; and fell I as the dead, who nothing list."

In what possible sense can this be called "translation"? One of the worst instances of this expansion of the original, because the writer does it with his eyes open, and adds a note calling attention to it, is in *Purg.* iii., 137, when the beautiful line,

"Mentre che la speranza ha fior del verde"—
is translated

"Long as hope's torches in the bosom burn!"
to which the note is added—"The extinguished lights of the Bishop of Cosenza (see l. 132) have suggested a metaphor beyond the letter of the text"! I am far from pretending that nothing that Dante wrote is incapable of improvement; but it is clearly no part of a translator's office to undertake it, and he must be a bold man who thinks he can improve upon the incomparable episode of Manfred. We are not informed why the author has performed a similar office for *Inf.* iii. 54:

"Che (se insegna) d'ogni posa mi pareva indegna."

"That pause it scorned, as doth a furious steed."

It is possible, however, sometimes to be too literal, and by a mere verbal or etymological repetition of an original word to produce a wholly different or quite inadequate idea. Thus "mortal scroll" for "scritta morta" in *Inf.* viii. 127 scarcely conveys any meaning at all; nor does "nursing Rome"† for "alma Roma" in *Inf.* ii. 20; and Can Grande della Scala is hardly recognisable as "the Great Dog of the Ladder" (vol. i., p. 9).

The notes added to each canto are sometimes interesting, especially when Mr. Wilstach cites parallel passages from Virgil, of whose works he has made a special study, and has already published a translation. But the notes need careful revision, since inaccuracies and other mistakes are not infrequent, to say nothing of occasional sheer flippancy and irrelevance. As an example of the two latter, take the note on *Inf.* vii. 1, where it is supposed that the description of Plutus "clucking" in alarm at the invasion of his

* Observe that the original for all the words in italics is simply *piangeva*.

† This epithet, the difficulty of which was felt by several of the old commentators, seems to mean something like "benignant" or "gracious" in the obsolete sense of benefit-conferring—e.g.,

"So hallowed and so gracious is the time."
Shakespeare.

This would be explained by the many passages in which Dante dwells upon the numerous blessings to the human race of which Rome has been the source (e.g., *Conv.* iv. 2, 4, 5; *De Mon.* ii. 11, 12; *Purg.* xvi. 106, &c.; *Par.* vi., and other places). I believe the only other place where Dante uses the word is in *Par.* xxiv. 138, where it seems to have much the same meaning. The words refer to the inspired authors of Scripture, "Poiché l'ardente Spirto vi fece almi," which Mr. Wilstach not very happily renders "When nursed your writing mood the Holy Spirit first."

dominions is suggested to Dante by "some scene in Florence wherein he figured as an unsuccessful applicant for an accommodation at a bank. He probably has had reason to dread the bank-messenger"! &c. Also see *Inf.* xix. 52-57, where we have a note of portentous length—*apropos* (?) of the strife of Guelfs and Ghibellines—on the treatment of the religious question in the constitutions of the United States, with the comments of various American judges, and the remarkable *obiter dictum* of the author himself that Roger Williams, one of the original Baptist settlers of Rhode Island (1636), was the Dante of his times!

To justify what was said about mistakes, take the following: In *Inf.* xiv. 32, the words attributed apparently as a verbatim quotation to the letter of Alexander to Aristotle are quite imaginary, and very vaguely represent anything in the original. In the next note, on l. 57, *Mongibello* (i.e., Etna) is comically derived from the Latin *Mulciber*, whereas it is known to be a tautologous compound of *Mons* or *Monte*, and *Djebel*, the Arabic name for "mountain." (We have an exact parallel in English in such names as Penhill, Pinhoe, Pentridge, and others.) On p. 1, Good Friday is said to have been on March 25, 1300, whereas it was certainly on April 8. When on i., p. 415 Charles of Anjou is described as "the descendant of the poet's friend and benefactor (?), Charles Martel, of Hungary," it is possible that there is merely a slip or misprint for "ancestor." He was, in fact, his grandfather. There is a curious piece of purely *a priori* and imaginary mythology in the note on *Purg.* xxxiii. 49: "The Naiades offended Themis. She punished them with loss of cattle and crops"! The fact is, as is well known, that the Naiades are wholly out of place here, Dante having been misled by the *lect. fals.* "Naiades," instead of "Laiades," which was found in his day in the passage of Ovid which he is imitating. It is singular to find a translator of Virgil quoting from Cicero, *De Amicitia* (i., p. 186). But the most astonishing blunder of this class occurs on i., p. 344: "The name 'Lethe' suggests a potent name in modern authorship"—viz., Philaethes! Before it could suggest this it must have produced its natural effect in respect of the rudiments of Greek.

E. MOORE.

NEW NOVELS.

Cleopatra. By H. Rider Haggard. Illustrated. (Longmans.)

That Other Woman. In 3 vols. By Annie Thomas. (White.)

Princess Sunshine. In 2 vols. By Mrs. Riddell. (Ward & Downey.)

Under a Strange Mask. In 2 vols. By Frank Barrett. (Cassells.)

Captain Kangaroo. By J. Evelyn. (Remington.)

The Queen of Bedlam. By Capt. King. (Frederick Warne.)

Romance of the Alter Ego. By Lloyd Bryce. (Brentano.)

Miss Eyre from Boston. By Louise C. Moulton. (Boston, U.S.: Roberts.)

Hermia and What Dreams may come. By Gertrude Franklin Atherton. (Routledge.)

To a critic, the primary interest of Mr. Rider Haggard's new book is its style. It has been the vogue to decry this author for his lack of literary refinement, and there is no doubt that few successful novelists have given so many hostages to eager and jubilant foes. But to the present writer, at any rate, it is clear that much misapprehension has existed on this point. A backward mental glance, a reminiscent survey of Mr. Haggard's writings, evokes a sentiment of interest and sympathy; for they display, one by one, amid much crudeness and commonplace, a steady growth towards a style. Tentative efforts are always interesting; and though in its highest phases style is so absolutely the blossom of a rare and perfect human plant that it may be considered as inborn, it is also, in nine out of ten instances, a thing to be consciously cultivated and trained to a high degree of beauty and grace. The greatest of novelists are not the most perfect of artists, though they have wrought the most perfect episodes, fashioned the most lifelike personages, and depicted the most memorable scenes. For whether, as in Defoe, directness of narrative, or, as in Scott, romantic imagination, or, as in Balzac, the passionate quest of verisimilitude, dominates the creative impulse, it is obvious to the critical reader that each of these three great masters and archetypes is often heedless, sometimes to the verge of recklessness, of the real, or imaginary, or fantastic, so-called "exigencies of art." Except in the high art of simple, vivid narrative, Defoe has no claim to be considered a stylist among the masters of fiction. Scott never wrote a flawless romance, for even the *Bride of Lammermoor* has radical shortcomings; and in all the marvellous range from *Eugénie Grandet* to *Le Lys dans la Vallée*, from *Cousin Pons* to *Peau de Chagrin*, Balzac never once omitted a varying proportion of irrelative, and therefore inartistic, detail. Yet Defoe, Scott, and Balzac tower above far more technically perfect writers, such as Flaubert, Gautier, Daudet, Guy de Maupassant, even as giants among pigmies. To return to the matter in hand: the greatest novelists have always evolved a style, through many tentative efforts and failures; and it is therefore foolish to assert that this or that author will "never do anything" because he has spluttered and splashed instead of swimming quietly in his earliest "dips" into the sea of fiction. It would be carrying the argument to absurdity to urge that all tentative efforts should be regarded with a solicitude so tender as to be mawkish. It is a truism that a hundred failures go to one real or partial success, just as a thousand acorns may fall in vain ere one shall survive all mischances and become an oak. But when an author has written several books, and when in each there is manifest a distinct advance, or at least a strong tentative effort towards a better style, it may be taken for granted that his aesthetic sense for language is simply less developed than that of his, in this respect, more accomplished fellows. It is no reproach to a writer that he has attained, instead of having

inherited, what is called "style." Now, though in *Cleopatra* Mr. Haggard writes often in commonplace fashion, sometimes heedlessly, and occasionally even indulges in eloquent collocations and inexpedient devices, he displays a very marked advance in literary composition. In the face of serious difficulties, some obvious and others probably beyond the view of the ordinary reader, he has attempted in this historical romance a feat that might have daunted the bravest literary adventurer. The shadow of a great genius has long seemed to wait warningly before the story of "Royal Egypt" and "peerless Antony"; and it required a brave spirit, or a very audacious one, to face the inevitable comparisons and detractions. Yet, of course, any such comparisons are absurd, for the method and manner of dramatic poetry have no more to do with the manner and method of fiction than, as it used to be the fashion to say, with Mesopotamia. *Cleopatra* is so able an historical romance that one is tempted to believe Mr. Haggard may have just awakened to his capacities as a novelist: that, in a word, he may have a future. In everything save in style, he has escaped failure where such past masters in the art as the German Ebers and the Austrian Hammerling have only relatively succeeded. It is beside the mark that Mr. Haggard has neither the profound yet vital learning of the writer of *Uarda*, nor the exquisite insight, grace, and charm of the author of *Aspasia*. He has something which both Ebers and Hammerling lack—swiftness of movement, forceful directness of narrative. It would be useless to dilate upon Mr. Haggard's conception of his chief personages, for, naturally, there are readers who will differ as widely upon the character of *Cleopatra* as Mr. Swinburne and Mr. Skelton do upon that of Mary of Scotland. Speaking for himself, the present writer thinks that Charmian is the most lifelike and impressive personage in the tale, and that Antony is the most shadowy and unsatisfactory. In point of weird and grandiose fancy, perhaps I should say imagination, the author has written nothing to surpass one or two episodes in this book.

The new production by the lady who writes under the pseudonym of "Annie Thomas" has the radical fault of most three-volume novels—it is too long. Of course, critical cavil is not justified because the story in question expands to close upon seven hundred pages. It might be of double that length, or treble, and yet be a work of due proportion. But of its six hundred and eighty-two pages, five hundred seem to me quite unnecessary. The story, such as it is, could have been easily told within the remaining number of pages, and, in all probability, would then have conveyed a much stronger impression. It is not fair to condemn a book simply because it does not interest one; therefore I will content myself with saying that readers who have enjoyed Mrs. Pender Cudlip's previous stories will undoubtedly relish her latest society tale. It is brightly written, if without reserve or any distinctive quality.

Mrs. Riddell's new book consists of three stories, of which much the longest is "Princess Sunshine," and the most immediately interesting, "A Terrible Vengeance." The

third is a clever, but not very novel poison story, called "Why Dr. Cray left Southam." In the chief story, which is worthy of the popular author of *George Geith*, Mrs. Riddell has scope for her best qualities; yet in her endeavour to create a new type in Gregory Gifford—a type with which she is evidently only theoretically familiar—she seems to me to have failed curiously. The excellent and literary Gifford is not real; if he were so, he would be of the prigs, priggish, which he is certainly not meant to be. The story is told with some power as well as grace, and is in its degree a work of art, well proportioned and carefully worked out as it is. It is marred occasionally by such banalities of commonplace, on the part of the author herself, as "Ah, me! Ah, me! how many gallant soldiers the world wots not of are at this moment fighting battles that will never be chronicled in any earthly record," &c.

Under a Strange Mask has not the spontaneity and individuality of that delightful book *The Admirable Lady Biddy Fane*; but here, as elsewhere, Mr. Frank Barrett manages to engage the reader's close attention. It is dubious policy, however, to rely upon such an outworn device as that of "the lunatic relative in the west wing of the old manor-house," on the one part, or, on the other, to trust too much to the heedlessness of readers, as where Lord Redlands is described as making a discovery of iron ore on his estate, from evidences which were unmistakably obvious, and could by no reasonable possibility have escaped the notice of his "forbears." Mr. Barrett's strong point is invention, but in this respect he is not seen to advantage in *Under a Strange Mask*.

Mr. Evelyn's Australian story is evidently the production of one who has never seen the Southern Cross. It is a boy's romance rather than a novel, and not a very successful one at that. Can the shade of the immortal G. P. R. James have inspired the author of *Captain Kangaroo*? I seem to recognise the once beloved and familiar strain:

"... across which, one day near Christmas of the year 184-, a horseman might have been seen wending his way. He was a young man, ... but bearing the unmistakable stamp of a gentleman" (p. 32).

The next four or five books on my list all happen to be of American origin. Captain Charles King is a highly popular military novelist—the James Grant of the States—though less verbose and more vigorous in style than the author of *The Romance of War*. His latest book is a romance of frontier life, and, despite its title, has nothing to do with lunatics. It is a capital story of its kind, brightly told.

Less ably written, but perhaps likely to prove more generally interesting, is the *Romance of an Altar Ego*, by Mr. Lloyd Bryce. It is a story of confusions manifold, resulting from the identical physiognomies of two very different individuals; and mesmerism and thought-reading play their now familiar parts in mystification.

Mrs. Louise Chandler Moulton is a charming story-teller. There is not one of the fourteen tales in her new book which will not

afford pleasure to "the general reader." They are concise, vivid, and excellently written; on the other hand, it may fairly be objected that her heroes and heroines are conceived too similarly. There is a vague and illusive yet none the less perceptible resemblance among all the men and among most of the damsels. Individually, each story is delightful; collectively, they prove, or seem to me to prove, that the author is wise in refraining from the dangerous venture of a novel.

The two stories by Mrs. Gertrude Franklin Atherton, the Californian novelist whose name has of late been so much before the American public, are authorised reprints. As such, a brief word must suffice for them. *What Dreams may come* is a romantically conceived, and rather too romantically written, psychological tale, very able in parts and occasionally truly imaginative. It is crude in style and sometimes in thought, and the dialogue in particular is often forced and unnatural. Still, it is a book of note, and is likely to interest deeply many readers. *Hermia*: an American Woman, on the other hand, is a work of singular promise; perhaps, even, it justifies those who look to Mrs. Atherton as the coming American novelist. It is easy to understand how it has passed through so many editions, and encountered such a clamour of abuse; for, though absolutely void of just cause of offence, it is at once unconventional and true to life. In the main, it is written with skill and verve, though it is to be hoped the author has already outgrown an occasional exasperating tendency to rival one or two of her country-folk in the introduction of fantastic and exaggerated epithets. Metaphors and similes: alas, what destructive reefs beset the frail shallop of the literary voyager! But *Hermia* must be read; it is a significant book.

WILLIAM SHARP.

SOME SCOTCH BOOKS.

Out-of-Door Sports in Scotland. By "Ellangowan." (W. H. Allen.) Whether to console the man who cannot this year visit Scotland, or to amuse him who fortunately finds himself in a Highland lodge, no pleasanter book can be desired than this. By means of the latest and most authentic statistics, the author tries to give a true account of the cost and probabilities of sport at present attainable by the devotees of fishing and shooting. Too many books on Scotch sport reflect the past rather than the present state of the Highlands. Appended to the chapters which treat of the stag, grouse, and salmon, are anecdotes of poaching and of gamekeepers, of the patrons and parasites of sport, which lighten the book; while a couple of essays on golf and curling succeed better than any other papers which could be pointed out in acquainting the Southron with the mysteries of these national Scotch sports. "Ellangowan" calculates that no less than fourteen and a half million acres are available in Scotland for the animals of sport. There are more than a hundred deer forests, let on an average of 1s. 6d. per acre; and it is calculated that each stag which the lessees of these shoots costs fifty guineas. When he states, however, that salmon-fishing is the most costly of all Scotch sports we should certainly differ. Rivers can be procured at reasonable rates, or, at all events, rods can be procured on rivers by those who

possess any experience. The estimate of £5, too, for each salmon is as a rule too high. It is supposed that a hundred thousand pounds are spent annually in Scotland upon trout and salmon-fishing. Tweed salmon, it is calculated, costs the angler £2 each; and this may well be true. Similarly, each Loch Leven trout costs its captor five shillings. As for grouse, it is supposed that in a good season 500,000 brace a year will be shot, each of which costs the lessee of the moor a sovereign. "Ellangowan" carries his statistics further; and, assuming that each of the 2500 shootings and stalkings in Scotland is visited by only ten persons, calculates that the mere travelling expenses of these amount to £500,000 at £20 for each person. One chapter contains a good account of the *Salmo ferox*. Indeed, the whole round of Scotch sports is ably passed under review in this book. These chapters are somewhat discursive at times, and show a good deal of repetition. Nor is careless writing sufficiently guarded against. The author "remembers of" a thing two or three times. He uses big and often vulgar words: "reliable" for "trustworthy"; "expiscate"; "intestinal" for "intestinal," and the like. Sandy is fond of fine words, and always calls a man an "indeveedual"; but to make a hill-shepherd talk of "the contingencies and vicissitudes of the lives of grouse" is unreal. Shooters of the bird will be amused at "Ellangowan's" specific against thirst on the moors—to masticate a fresh-pulled turnip! He omits to say how this vegetable can be found on a heathery expanse. Indeed, his gastronomic tastes are curious. He recommends farmyard or granary rats as an article of diet. They are "quite as palatable as rabbits when nicely cooked." His suggestion that young men should improve their shooting by practising at innocent gulls comes with bad grace from a sportsman, who, like a fisherman, is generally humane, whatever the popular view may deem him. These are, however, blots on what is both an amusing and a useful book.

An Edinburgh Eleven, by Gavin Ogilvy, ("British Weekly" Office) cannot be said to challenge comparison with the larger of Mr. Barrie's works, such as *Auld Licht Idylls* and *A Window in Thrums*. It consists of a series of twelve sketches, photographic and anecdotal, of Edinburgh professors and other notabilities, including Lord Rosebery, Mr. Robert Louis Stevenson, and Mr. Joseph Thomson, which had previously seen the light in a well-known weekly newspaper. They are clever, of course, but it was hardly worth while to publish them in volume form. Certain of them, particularly the papers on Lord Rosebery and Mr. Joseph Thomson, are suggestive of "cracking up," if not of log-rolling. The subjects of others again, such as Profs. Calderwood and Chrystal, may be good enough for Edinburgh students to tell comic stories of in their rooms, but who out of this special circle cares for them? Incomparably the best paper in this collection is that on Mr. Stevenson. It is a piece of keen, candid, but not unkindly criticism. It is well that the author of *The Black Arrow* should be told that his self-consciousness has become self-satisfaction, that "the critics have put a giant's robe on him, and he has not flung it off." There is hardly a sentence in this essay which is not worth tons of facetiae, such as "Prof. Calderwood sees the ladies into the cabs himself; it is the only thing I ever heard against him"; and "In appearance he (Thomson) is tall and strongly knit rather than heavily built, and if you see him more than once in the same week, you discover that he has still an interest in neckties." This is not humour; it is not wit; it is merely that atrocity known as "comic copy."

Quiet Folk, by R. Menzies Fergusson (Simpkin Marshall & Co.), is a rather thin book, in almost every respect inferior to *My College Days*, which, as "edited" by the same hand, we noticed favourably some time ago. Mr. Fergusson, although he occasionally writes with a pretty pensiveness which is not, however, free from the suggestion of affectation, is at his best when he is in his undergraduate vein. He seems very fond of St. Andrews, and rather too fond of quoting Mr. Andrew Lang's verses in praise of it; while his commendation of certain of the teachers in that university, and particularly of Principal Tulloch, is unstinted. Mr. Fergusson should not attempt anything in the way of criticism. When he does, he merely strings together a number of commonplaces. It is really too bad to tell us at this time of day that Homer is "a revealer of what before existed, but which lacked the spirit of life"; that Wordsworth "seems to be the prophet of the spiritual aspects of the world, as well as the prophet of the moral experiences of the soul"; and that Scott "re-united by the golden band of genius the past of the Elizabethan period with the present of our Victorian era." Some of the Scotch character-sketches that appear in *Quiet Folk*, such as "John the Bellman," and "Old Andrew," give the impression of reality. Mr. Fergusson's sympathies, too, are sound, and his stock of enthusiasm is practically limitless. Yet, in truth, *Quiet Folk* was hardly worth publishing.

The Historical Families of Dumfriesshire. By C. L. Johnstone. (Simpkin, Marshall & Co.) This is a second edition of an interesting and, on the whole, well-executed book, which gives a full and painstaking account of the Johnstones, the Kirkpatricks, and the various other families that have played their part in the once stormy history of Dumfriesshire. Mr. Johnstone's heart has evidently been in his work; and the trouble he has taken in connexion with it may be gathered—to give only one illustration—from the minuteness with which he discusses the (locally) momentous question whether Newbie Castle and Gretna or Graitney passed direct from the Corries to the lord of Johnstone, which has been a leading subject of dispute, not only when the Annandale peerage question was settled, but in 1772, in a case heard before the Scottish courts, on which occasion the Earl of Hopetoun, curator-in-law of the last Marquis of Annandale, produced on his own behalf a charter settling Newbie on William Johnstone of Gretna, and his wife Margaret Crichton, in 1541. In the second edition of his book, Mr. Johnstone has included a chapter dealing with the Border war of the reigns of Robert the Bruce and Edward I.

The Story of Alastair Bhan Comyn. By the Lady Middleton. (Blackwood.) This is a sort of amphibious book. Ostensibly it is a poem, divided into sections; but the interstices are filled up with historical and other notes. Lady Middleton is wrapped up in her gruesome subject—the tragedy of a scion of the House of Comyn who is ruthlessly smoked to death by his enemy, the Earl of Moray, in spite of his love for that earl's dearest possession—and she writes in what may be described as a well-educated, rather than a ladylike style. But her prose is more truly poetic than her poetry, and contains a good deal of valuable historical information and criticism. Of the poetry here is a specimen:

"I feign attack on Raites, and spur that foe,
'I the West, through hope of mine alliance, to oppose
Raites and Lochaber; Raites, so rumour lauds,
Bound nobly by his pledged aid, will trust
To others, as Dunphail, his home's defending;
When by a counter movement, I can turn
And seize Dunphail, disarranged and weak."

Sometimes Lady Middleton's verse tends to farcicality as in

"Ah! Mothering Instinct of Woman, so holy,
intense, and so pure.
Will ye start into life, into loving, at the claim, for
the cause, to the cure,
Of a mere withered Leaf!"

On the whole, it is to be regretted that Lady Middleton had not made a prose romance of her tragedy of Dunphail. Her wolf-faced serving-woman would, in that case, have been a great success.

Sir William Wallace, and other Poems. By A. A. Douglas. (Glasgow: Douglas.) Mr. Douglas means well, and his ideas are worthy of all commendation. But there seems no good reason why he should have poured forth on the reading public this flood of commonplace verse upon almost everything and everybody under the sun, from the great Scotch patriot to the late Lord Idlesleigh and Bill Scott the Surfaceman. The average quality of Mr. Douglas's verse may be gathered from

"I've stood in Modern Jericho,
Jerusalem I've seen,
I've floated on Sweet Galilee,
To Nazareth I've been."

and

"'Tis then, sweet lass, we lonely stray
To Bothwell's ancient toon,
And tell the oft-repeated tale,
Kind lass o' Uddingston."

Janet Hamilton, and other Papers. By Joseph Wright. (Edinburgh: R. & R. Clark.) The bulk of this little book is composed of reminiscences of Janet Hamilton, the humble and blind Scotch poetess, whose character and writings were so much appreciated by the late Mr. Bright. These sketches certainly show Janet—who was, so far as all her domestic relations are concerned, most happily situated—to have been a very remarkable woman, who in some respects had more of the spirit of Burns both as a poet and as a politician than almost any of his imitators. Of few folks in her "station of life" can such action as the sending to Garibaldi of a nugget of gold presented to her by one of her admirers be recorded. Mr. Wright appends to his reminiscences of Janet Hamilton a few papers and poems of his own, dealing chiefly with the religious side of Scotch life. They are simple and unpretentious almost to a fault. The fidelity to truth of

"October, when the sun sets red,
An' dips down over the brae
Whan kintra bodies lift their neeps,
An' bairnies pu' the slae."

prevents the descent into bathos of the poem of which it is a stanza.

The Falls of Clyde, and other Poems. By the Author of "Law Lyrics." (Paisley: Alexander Gardner.) This author is not seen to such advantage in serious verse as in his "Law Lyrics," although some of those were rather unkempt. He writes of his favourite stream with great enthusiasm and vigour, and with due regard to grammar; but somehow the typical Frenchman's "magnifique!" is suggested by such lines as

"Terrific are thy Falls, sublime thy heights,
O! beauteous Clyde! Majestic are thy floods!
Celestial, pure thy storm-lit, radiant bows!"

At the same time this writer, although he treats conventional subjects after a somewhat conventional fashion, has a genuine love of Nature, and has penetrated into some of her least-known haunts. He has also a turn for writing baby verse. Occasionally he makes a true graphic hit, as in

"His lips like curving cherries
Made to marry."

NOTES AND NEWS.

WE hear that Mr. Browning has thirty fresh poems, short and long, ready for his new volume; but it will not be published till October.

LORD TOLLEMACHE, of Helmingham, has lent Dr. Furnivall his unique vellum MS. of the first prose englisbing of the "Dictes and Sayenges of the Philosophres." It dates about fifty years before Caxton made and printed his translation, which is independent of that in the Helmingham MS. The comparison of the two versions is full of interest for the history of English prose; and, as the Early English Text Society has lately been giving special attention to this subject, it will print the two texts of the *Dictes* on parallel pages, and get some German or English editor to collect all the differences of words, syntax, and phrases in the two versions. Caxton is rather more diffuse than his foregoer; but the latter does not light up his text with a characteristic prologue, as our first printer so happily does.

MR. MARILLIER, of Peterhouse, Cambridge, is working at the life and papers of Lord Sandwich, First Lord of the Admiralty during the American War of Independence; and he speaks with enthusiasm of the value and interest of the documents and the subjects.

MR. CHARLES SAYLE—formerly of New College, Oxford, and now sub-librarian of St. John's College, Cambridge—has been for some time past engaged upon a Life of B. Cuthbert Mayne, which he hopes to have ready by the first celebration of his festival in next March.

MESSRS. GEORGE BELL & SONS have in preparation a new series of cheap illustrated volumes dealing with subjects relating to the farm, called "Bell's Agricultural Series." The first volume, to be published in the course of next month, is *The Farm and Dairy*, written by Prof. J. P. Sheldon, formerly of the Royal Agricultural College, Cirencester, and of the Downton College of Agriculture, and late special commissioner of the Canadian government. Other volumes to follow shortly are *Manures and their Uses*, by Dr. A. B. Griffiths, late principal of the School of Science, Lincoln; *Practical Fruit Growing: a Treatise on Planting, Growing, and Storage of Hardy Fruits for Market and Private Growers*, by Mr. J. Cheal; *Feeding Stock*, by Mr. Henry Evershed; *Soils and their Management*, by Mr. William Fream; and *The Diseases of Crops and their Remedies*, by Dr. A. B. Griffiths. Each volume will consist of about 160 pages, crown octavo, illustrated, and will be published at half-a-crown.

MR. EDWARD STANFORD has in the press two new military works by Prince Kraft zu Hohenlohe Ingelfingen, dealing with infantry and cavalry, which will form companion volumes to the same author's *Letters on Artillery*, reviewed in the ACADEMY of March 23. Like that volume, they have been translated from the German by Lieut.-Col. N. L. Walford.

MESSRS. MACMILLAN & Co. will publish early in the autumn a revised edition of Mr. Alfred Austin's poem, *The Human Tragedy*, which will contain likewise a prefatory essay on "The Present Position and Prospects of Poetry."

Popular Poets of the Period—a volume edited by Mr. Eyles—will be published in a few days by Messrs. Griffith, Farran & Co. The more important articles are by various writers of repute. Mr. Mackenzie Bell has written an introductory essay dealing with contemporary poetry.

Swallow Home in South Africa is the title of a new volume of travel announced for immediate publication by Mr. Elliot Stock.

NEXT season there will be published, simultaneously in this country and in America, a History of England, on which Dr. Aubrey has been engaged for some years. It is written in a popular style and on a novel plan. With due regard to chronological arrangement, subordinate matters are grouped around central incidents; special attention is given to critical and formative periods. The chief design is to trace the growth of the national life and character, and the struggle for public rights and liberties.

At a recent meeting of the Académie des Inscriptions, M. J. Halévy read a paper upon the Hebrew text of Psalm lxxviii., which begins in the Vulgate "Exurgat Deus." He contended that the order of the verses has been disturbed, and he suggested a new order, which made the whole far more intelligible. According to M. Halévy, this psalm dates from the later years of the reign of Zedekiah, when Palestine, threatened by the Babylonians under Nabuchodonosor, was looking for help to Necho, king of Egypt. Two parties then divided the school of the prophets: one, that of Jeremiah, was friendly to Babylon, and regarded the promises of Egypt with distrust; the other, led by Ananias, son of Azur, favoured an Egyptian alliance against Babylon. The writer of the psalm belonged to the latter party. As the psalm contains references to several facts recorded in the books of the Pentateuch, M. Halévy drew the inference that those books must have existed (? in their present form) before the destruction of Jerusalem; and hence he argued against the critical theory which would turn into "pseudéigraphie" the most authentic books of the Bible.

SIGNORA ZAMPINI SALAZARO, who was sent to England by the Italian Government to report on the position and education of women in this country, has just returned to Italy after a two months' stay, during which she visited Oxford, Cambridge, Cheltenham, and other centres of higher education. She proposes to found an International Literary and Scientific Institute in Rome, to be started on January 1, 1890, as a centre of action for promoting the moral and intellectual progress of women in Italy. The programme of the institute is extensive, including the organisation of studies, the bringing together of natives and foreigners resident in Rome, and the providing of help to the poorer classes; but it is intended to begin in a modest way. Many friends to women's education in England are giving the scheme their support; and Signora Salazaro—who has been lecturing and writing for the elevation of women in Italy for several years, editing the well got-up *La Rassegna degli Interessi-Femminili* for eighteen months, and has the support of Queen Margherita—will be glad to send a programme to anyone interested in her efforts. Her address till the end of November is Villa Zampini, Vomero, Naples.

THE Rev. J. Jackson Wray, pastor of Whitefield's Tabernacle, has issued an appeal for a Whitefield Memorial Fund, in order to replace the well-known building in Tottenham Court Road, which has been condemned as unsafe. This building was erected by Whitefield himself in 1756, largely with the help of Selina, Countess of Huntingdon; and many historic personages have worshipped there. Toplady, the writer of "Rock of Ages" lies buried there; and it proposed to associate his name with a large central hall for evangelic and temperance missions. The appeal is illustrated with some curious old cuts.

WE are informed that the Home Secretary has replied to the memorial addressed to him by literary men and others in the case of Mr. Henry Vizetelly that he does not think it consistent with his public duty to advise Her Majesty to interfere with the sentence.

Corrigenda.—In Mr. Whitley Stokes's letter on "The Tripartite Life of St. Patrick," in the ACADEMY of last week, p. 88, col. 1, l. 61, for "habetur," read *habentur*; and, in col. 2, l. 6, for "fourth," read *sixth*.

THE FORTHCOMING MAGAZINES.

PROF. SAYCE has written for the *Newbury House Magazine* a popular account of the cuneiform tablets recently discovered at Tel-el-Amarna, under the title of "Letters from Palestine before the Age of Moses." The September number of the same magazine will also contain a paper on "The Dervishes," by Prof. A. Vambéry, who has himself been a dervish in Central Asia; some autograph letters (with facsimiles) from Sir Thomas Wentworth, Mr. Secretary Windebank, Parson John Michaelson, of Chelmsford, &c., contributed by Miss Esmé Stuart; "Shut up in his Prison," by Canon Benham, being an account of the trial and incarceration in the Bastille (which he had himself built) of Hugh Anbriot, provost of Paris in the fourteenth century; "The Public Worship Act and its Results," by Mr. Homersham Cox; and "Women and Sundays," by Miss Wordsworth, principal of Lady Margaret Hall, Oxford.

MR. OSWALD CRAWFORD will contribute to the forthcoming number of the *Fortnightly* a paper upon "The Myths, Legends, and Folk-lore of Northern Portugal."

THE September number of *Scribner's Magazine* will contain an article on "Alexandre Dumas père," by Mr. Andrew Lang, illustrated with a portrait; "Night Witchery," describing what may be seen of nature on a very dark night with other organs of sense than the eye, with a number of drawings by Mr. W. Hamilton Gibson; an illustrated description, by Lieut. W. W. Kimball, United States Inspector of Ordnance, of the various types of magazine rifles adopted by the principal European armies; and an "end-paper" by Mr. Justin McCarthy on "Three Dream Heroines"—who are "Sally in our Alley," "Fair Inez," and "Annabel Lee." Mr. R. L. Stevenson's romance, "The Master of Ballantrae," will be concluded in the October number.

UNIVERSITY JOTTINGS.

THE University of Edinburgh will be represented at the Oriental Congress, to be held at Stockholm and Christiania next month, by Dr. D. Laird Adams, professor of Hebrew and oriental languages; and by Dr. J. Burgess, director-general of the archaeological survey of India.

THE Cameron prize in therapeutics at Edinburgh University has been awarded to M. Pasteur, in recognition of the high importance and great value in practical therapeutics of the treatment of hydrophobia discovered by him.

DURHAM UNIVERSITY proposes to confer the honorary degree of LL.D. upon Prof. F. Y. Edgeworth, of King's College, London, who has been appointed president of the section of economic science and statistics at the forthcoming meeting of the British Association at Newcastle-on-Tyne.

THE July number of *Johns Hopkins University Circulars* contains the programmes for the academical year 1889-90. A new chair has been added, that of the history of philosophy, to which the Rev. Dr. E. H. Griffin, of Williams College, has been appointed. Dr. Fabian Franklin has been promoted to be associate-professor of mathematics; and a memorial lectureship of poetry, with salary of 1000 dollars (£200) a year, has been founded in memory of the late Percy Turnbull. In addi-

tion, the university has received a benefaction of 100,000 dollars (£20,000), as an "emergency fund," to make up in part the loss sustained by the suspension of dividends on railway investments. The Adam T. Bruce fellowship in biology has been awarded to a Japanese, Shozaburo Watase; and the list of other new fellows numbers twenty, of whom one comes from Nova Scotia. The "seminary" system seems to be making way, especially in the department of philology. The seminary is an association of the teachers, fellows, and scholars (together with such advanced students as shall have shown signs of their fitness), for the prosecution of original studies by means of discussion and criticism. For example, in the Greek seminary, conducted by Prof. Gilderleeve, the subject for study during the next academic year will be "Plato and the Literary Form of Greek Philosophy." There will be three meetings each week—two for the interpretation of the text, and one for cursory reading in Plato or conferences on kindred subjects. The subject of the Latin seminary will be "Roman Satire"; while the Assyrian seminary, under Prof. Haupt and Dr. Adler, will continue the preparation of an Assyrian-English Glossary.

MR. E. S. SHUCKBURGH, librarian of Emmanuel College, Cambridge, has published in a quaintly bound little volume (Elliot Stock) a facsimile of the unique A B C in the college library, which claims to be the earliest extant English reading book. The colophon gives the name of the printer as Thomas Petyt, of London, with no date; but the late Henry Bradshaw was satisfied that it must have been printed about 1538. In the preface is given a brief account of these A B C Primers; but we would gladly have had more information about the prayers, &c., given, about the source of the passages of Scripture quoted, and about the typography. The editor goes out of his way to state that this A B C omits the Commandments, as compared with a later Primer, which gives them in a shortened form; whereas, as a matter of fact, they are here given in a very shortened form.

ORIGINAL VERSE.

A SIBYLLINE LEAF.

WITH time to manhood comes this truth:

That *not* to taste, enjoy, attain;
Not—as in dreams we nursed in youth—
To love and to be loved again;
But to endure, self to control;
To shape the void and fugitive;
Firm, with still upward-labouring soul—
This is to live and feel we live!

GEORGE DOUGLAS.

OBITUARY.

WALFORD D. SELBY.

IT is with much regret that we record the untimely death, at the early age of forty-five, at his house in Clyde Street, Redcliffe Gardens, on August 3, of a most useful public servant and good scholar.

Mr. Walford Dakin Selby, eldest son of Thomas Selby, of Whitley and Wimbush Hall, Essex, has been for many years past superintendent of the search room at the Public Record Office, where his genial manners and desire to aid all real workers lent additional value to the services he had to bestow. These services were not merely perfunctory. He was a civil servant who loved his work, and made himself acquainted with the history and meaning of a great portion of the noble body of public documents under his survey, without which knowledge it is vain to grapple with the

problems constantly offered by inquirers for special facts. When that School of Charters—which ought to be at once the assistant of history, law, and literature, and the guarantee, by the diffusion of knowledge among librarians and custodians of records who attend its courses, for the protection of our precious records all over the country—shall be established in England, as may one day be hoped for, the special learning and the zeal of such an one as Mr. Selby will be greatly needed. Of the technicalities of calendars, indices, and palaeography—necessary adjuncts to his office—he was master; and his ready help in knotty points was never asked in vain. An obscure search only served to put him on his mettle. He took a large view of his duties, which rendered him at once the intelligent friend and helper of the historian, the genealogist, or the searcher into special bypaths of history or biography, whose wants he apprehended or whom his suggestions led to important discoveries.

Outside office-hours Mr. Selby's own tastes led him also to antiquarian work, making use of the opportunities he enjoyed. Recent researches into the life of Chaucer called from him in 1875 a small publication on *The Robberies of Chaucer* (Life Records, part 1, Chaucer Society); and he had, we believe, the intention of carrying these studies further. In 1882 and 1883 appeared *Lancashire and Cheshire Records preserved in the Public Record Office, London*, edited for the Record Society of those counties, two volumes, giving a calendar or account of the "classes of records, now transferred to the Public Record Office, that furnish the most important evidence for the history of the two counties"—a distinct bit of good work. In 1883, through Mr. Selby's energy, was founded the Pipe Roll Society, for the publication of a valuable class of records—the great rolls of the exchequer—and other documents, such as ancient charters prior to A.D. 1200, which has already issued ten volumes, proving a success under his continued directorship. In January 1884 Mr. Selby succeeded Dr. G. W. Marshall as editor of *The Genealogist*, beginning the new series of this quarterly with an eye "to the wide field of research offered by the public records," aiming to show "that there is no real difficulty for anyone to gain a fairly comprehensive view of the national archives." This is the key note of his work—to help to teach people what the national archives are, and how to use them in the various branches of history. A handy little booklet, *The Jubilee Date Book*, containing chronological and regnal tables, &c., published in 1887, obtained an immediate recognition among students.

The April number of *The Genealogist* for the present year foreshadowed the end. In his preface the editor relinquishes his post, reluctantly, on account of "medical advice that must be attended to." His death is a great loss to others besides friends. Many are the students, abroad and at home, who will miss the liberal scholarship, the kindly sympathy, and the helping hand of Walford D. Selby in the English Public Record Office.

L. T. S.

A NEW ROUMANIAN REVIEW.

THE first number has appeared of a new Roumanian review, *Arhiva Societatii Stiintifice si Literare din Jasi* ("The Record of the Scientific and Literary Society of Jassy"). Its contents are as varied as its title implies. Gr. Cobalcescu criticises the work of Franz Herbig, *Kreidebildungen im Quellgebiet der Dambovitia*. H. Tikin treats of phonetic spelling, especially in its application to Roumanian; and also prints some documents of the seventeenth century,

which are valuable, as showing the condition of the language at that period. We must remember that the oldest MS. in Roumanian goes back no farther than 1436; and that the language did not develop itself in a literary form till the Transylvanian prince, George Rakoczy, ordered the Archbishop Simon Stephen to see that his clergy preached to the people in their native tongue. The article by A. D. Xenopol (author of a well-known history of the country), on society and morals during the rule of the Phanariote Hospodars from 1716 to 1822, gives an interesting picture of those corrupt days. He also writes on the derivation of the name of the place Curtea de Arges; indeed, most of the place-names of Roumania are beset with difficulties. J. Tanoviceanu communicates a family document of last century illustrative of "types and customs of bygone times." H. Titkin, in reviewing the work of Schwarzfeld on the Roumanian popular poetry collected by Aleksandri, dwells upon the alterations and "improvements" to which they have been subjected, but adds sarcastically that we cannot be surprised if a few ballads are tampered with at a time when Saulescu has published Roumanian documents known to be apocryphal and Laurian and Maksim have issued their Roumanian dictionary. The last-mentioned work, it may be remarked, has done much injury to the language by its chauvinism. In order to make Roumanian as Latin as a tongue as possible, it has been the object of the editors to eject the words of Slavonic and Magyar origin, to say nothing of others, and to substitute newly formed ones derived from Latin in their place. But according to Cihac the Slavonic words in Roumanian amount to two-fifths of the whole vocabulary. The review, which promises to be a valuable one, and of great utility to the student of the languages of Eastern Europe, concludes with some other bibliographical notices of less importance.

W. R. MORFILL.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BISMARCK u. England, Geschichte der Beziehgn. Deutschlands u. Englands seit dem Krimkrieg. Berlin: Eckstein. 3 M.
BOUË, A. Die europäischen Türkei. Leipzig: Freytag. 19 M.
CONRADI Hirsangensis dialogus super auctores sive didascalon. Erstmalig hreg. v. G. Schepss. Würzburg: Stuber. 1 M. 60 Pf.
LANDAU, W. Reisen in Asien, Australien u. Amerika. Berlin: Steinitz. 6 M.
LE FEVRE-DRENIER, Célébrités françaises. Essais bibliographiques et littéraires. Paris: Firmin-Didot. 5 fr.
MORF, H. Zur Biographie Pestalozzi's. 4. Thl. Winterthur: Ziegler. 6 M. 40 Pf.
NEUMANN, F. J. Grundlagen der Volkswirtschaftslehre. 1. Abthg. Tübingen: Laupp. 5 M.
SCHARIBER, Th. Die hellenistischen Reliefbilder, hreg. u. erläutert. 1. Lfg. Leipzig: Engelmann. 20 M.

THEOLOGY, ETC.

- ORANTPIE DE LA SAUSSAYE, P. D. Lehrbuch der Religionsgeschichte. 2. Bd. Freiburg-L.-B.: Mohr. 9 M.
HILGENFELD, A. Libellum de aleatoribus inter Cypriani scripta conservatum, edidit et commentario critico, exegetico, historico instruxit A. H. Freiburg-L.-B.: Mohr. 2 M.
RIEPPERSCHIED, A. Marcus-Evangelien Mart. Luthers, nach der Septemberbibel mit den Lesarten aller Orig.-Ausgaben u. Proben aus den hochdeutschen Nachdrucken d. 16. Jahrh. hreg. Heilbronn: Henninger. 4 M. 30 Pf.

HISTORY, LAW, ETC.

- HUBER, E. System u. Geschichte d. schweizerischen Privatrechts. 3. Bd. Basel: Deitloff. 10 M.
REGISTO DI Faria di Gregorio da Catino, pubblicato a cura di J. Giorgi e U. Balzani. Vol. IV. Rome: Spithöver. 25 fr.
SCHUBERT, E., u. K. SUDHOFF. Paracelsus-Forschungen. 2. Hft. Frankfurt-a.-M.: Reitz. 8 M.
SOLTAU, W. Römische Chronologie. Freiburg-L.-B.: Mohr. 19 M.
ZEISSBERG, H. Ritter v. Zur deutschen Kaiserpolitik Oesterreichs. Leipzig: Freytag. 2 M.

PHYSICAL SCIENCE.

- NALWA, A. Beiträge zur Systematik der Phytopten. Leipzig: Freytag. 3 M.
WEITHOFFER, K. A. Die fossilen Hyänen des Arnolds. Leipzig: Freytag. 3 M. 50 Pf.

PHILOLOGY.

- GUENTHER, G. Ueb. den Wortaccent bei Spenser. Jena: Neuenhahn. 1 M.
KRESTER, F. De ellipse usu Lucianoo. Kiel: Lipsius. 1 M. 10 Pf.
RINÉ, L. Les origines berbères: études linguistiques et ethnologiques. Paris: Challamel. 10 fr.
WEISS, R. De digamma in hymnis homeris quaestiones. Para I. Leipzig: Fock. 1 M. 60 Pf.
ZENKER, R. Ueb. die Echtheit zweier dem Raoul v. Houdenc zugeschriebener Werke. Erlangen: Blaesing. 1 M.

CORRESPONDENCE.

THE COIRE AND ST. GALL FRAGMENTS OF THE OLD-LATIN VERSION OF THE GOSPELS.

Salisbury: August 10, 1889.

As an act of justice to two foreign scholars I write to say that Dr. Corssen's contention (ACADEMY, May 11), in which he had been preceded by the Abbé P. Batiffol, that the Coire fragments commonly known as α_2 , and the St. Gall fragments known as η , were originally part of the same MS., turns out on examination to be perfectly right. In a recent visit to the Rætisches Museum at Coire, I was allowed, through the kindness of Herr M. Trug, to inspect the fragments of St. Luke; and I found that the measurements as to height of letters, length of lines and of columns, &c., correspond exactly with those of the MS. at St. Gall. This correspondence has been hitherto disguised by the fact that Ranke's facsimile of the Coire fragments is on a slightly smaller scale than the original, as Dr. Corssen indeed suggested. The designation η may therefore be removed from the list of Old-Latin MSS. of the Gospels. It is best to keep α_2 , which marks the relation of the text of these fragments to that of the Vercellae MS. α .

H. J. WHITE.

THE ETYMOLOGY OF "WHOLE."

Oxford: August 10, 1889.

At the Oxford University Extension Meeting this year three lectures on the "Science of Language" have been delivered before large audiences by the distinguished professor of comparative philology, and were published a couple of weeks after the last lecture was delivered. I find that in the first lecture (p. 17) the learned professor has something to say on the etymology of the word "whole." It must, I think, be due to an oversight that the lecturer has ventured to republish the ancient, and (I had hoped) obsolete heresy that this English word may be put with Skr. *kalyāna-* and Gr. *κᾰλός*. Prof. Max Müller agrees with Curtius, Fick, Weigand, Scherer, Schmidt, Skeat, Douse, and many others in teaching that our word "whole," O.E. *hāl*, O.N. *heill*, O.H.G. *heil*, Goth. *hails*, Germ. **hailaz*, is identical with Gr. *κᾰλός*, Skr. *kalyas*. This etymology assumes that the common base of these words was *kaljo-*, and that we have in the Germanic *haila-* an epenthesis of the *i*. Now I believe it may be affirmed without fear of contradiction that there is no certain instance of a primitive Germanic epenthesis of *i*. Gothic instances have sometimes been brought forward—namely (*af*) *aike*, "I renounce" (for **akja*) = Lat. *aiō* (for **ag-jō*), and *hrāiwa-* = Skr. *krāvyam*, "raw flesh"; but I do not think that Prof. Max Müller would find any Germanist who would at the present day accept this explanation of *aike*, *hrāiwa-*, or of the word in dispute. That Germanic *haila-* rests on an Indo-Germanic **hailo-*, and not on an original **hāl-*, is suggested by forms from three other cognate languages—for example,

Old-Bulg. *celū*, "whole"; Old-Prussian *kailāstas*; Old-Irish *cél*, "augurium." Of course it may be said in reply that these three forms may be derived also from a base **hāljo-* by epenthesis, but I hardly think that any Indo-Germanist would be found at the present day to favour such an hypothesis.

A. L. MAYHEW.

"OLAF" AND SKYTHIAN "OLOROS."

Oxford: July 29, 1889.

Dr. Blind, in his review of Fressl's *Die Skythen-Saken*, identifies the Skythian name "OLOROS" with O.N. "Olaf." The point of the comparison is clearly that both names begin with *ol* and end with *r*, though even this is delusive, for the initial vowel of the Scandinavian name is long, while that of the Skythian name is short (Ὀλῶρος, Ὀρόλος); but, when we examine the Norse name, we find that the comparison is even more reckless than this would lead us to believe. The final *r* of the Norse name is purely and simply the sign of the nominative case; and hence it goes back to a primitive Teutonic *z*, which represents an earlier *s*. This had become *r* in Old Norse before the date of the oldest Runic inscription; but this is no proof that the change had taken place so early as the time of Thukydides. Thus the final *r* of the Norse name really answers to the final *s* of Ὀλῶρος or Ὀρόλος; and Dr. Blind, therefore, asks us to equate "Olaf-" with Ὀλῶρ- or Ὀρόλ-. This is obviously inadmissible.

But the absurdity of the comparison becomes more pronounced when we consider the history of the Norse name. This name affords one of several instances where our chroniclers have preserved older forms than occur in Norse itself. The name occurs in the English chronicles as "Anlaf," "Onlaf," and they are supported by the Irish representation as "Amlabh." There can be no doubt about the identity of "Anlaf" with "Olaf," later "Olaf," for some of the O.E. forms refer to the famous Olaf Tryggvason. The second portion of the name "laf" is easily explained as the Norse equivalent of O.E. *lāf*, O.H.G. *leib*, *leif*—a word embodying the same stem as our "leave," and hence meaning "what is left, relic, survivor, successor," &c. This word was in common use in personal names. Its "rule-right" representative in O.N. would be *leifr*; and this form does occur in the oldest forms of the name under consideration (see K. Gislason, *Um Frum-parta Islenskrar Tungu i Fornöld, Kaupmannahöfn*, 1846, p. 183; *idem*, "Mandsnavnet 'Olaf' i dets ældre Islandske Former" in *Annaler for Nordisk Oldkyndighed og Historie*, 1860, p. 331). The same change of Teutonic *ai* to O.N. *ä* before *k* occurs in *tāken*, "token," by the side of the regular *teiken*, and in *þor-lākr* by the side of *þor-leikr* (Gislason, l.c.; Noreen, *Altnordische Grammatik*, § 88, 4).

It is not so easy to explain the first member of this name, which we can restore, on the evidence of the O.E. and Irish forms, to *an*. Dietrich (*Aussprache des Gotischen*, p. 59) assuming *on* to be the original form, suggested that *on* was intended, which in its turn stood for *an* (= O.E. *an*), a fairly common Teutonic name-stem; but, as *an* was clearly the original form, this suggestion is inadmissible. The Jakob Grimm of the North, Peder Andreas Munch, has derived this name from Teutonic *anon-*, "grandfather, ancestor" (O.H.G. *ano*, O.N. *äe*, *ai*, from **ano-*). He derives the O.N. *Äle*, modern *Ole*, representing an older *Anulo*,

* A Danish "Anulo," A.D. 812, is recorded by Einhardt (Pertz, *Scriptores*, i. 199). Munch (*Saml. Afhand.* iv. 149) points out that Saxo, being unaware that this was an older form of *Äle*, identified it with the Latin *annulus*, so that he calls Anulo "Ringo."

from the same stem (*Samlede Afhandling*, iv. 148). This name occurs in O.H.G. as "Analo, Anelo, Anilo," &c., and in O.E. as "Onela." To this we may add O.E. "Anna," "Onna," familiar as the name of an East Anglian king, several O.H.G. names in Förstemann, and the O.N. "Önundr," from *Anwundr* (*Anwynd* in the English Chron.).† Munch justifies his etymology by citing the Scandinavian love for their ancestors. But still the derivation does not seem to be altogether in line with the Teutonic name-system. The fact that the name does not appear to have been used by any other Teutonic tribe leaves open the door for the suggestion that "Olaf" may have been originally a nickname. It is certain that several of the O.N. names were originally nicknames, which became perpetuated in a family, and then came into general use as personal names. We have a good instance of this process in the name "Knutr" (Canute)—a name bestowed upon the first recorded Knutr (Fandne Knutr, *Þræla Knutr*), because he was found as a child with a gold ring knotted about his forehead.‡ All the early Knuts were members of the Danish royal house. An even better instance is the name "Hörða-knutr," familiar to us as Hardycanute, which does not mean "hardy Canut," as even Langebek (*Scriptores Rerum Danicarum*, iii. 425 n. g.) believed, but "Canut from Hörða-land," or Hardeyssele, in Jutland § The first Olaf was the well-known Uffo or Offa, son of Wermund, who figures in the O.E. royal genealogies, and whose saga was current in England in Matthew of Paris's time, by whom it was embodied in his *Vita Duorum Offarum*. Saxo Grammaticus represents Uffo as succeeding his father as king of the Danes; and he adds, "Hic a compluribus Olauus est dictus, atque ob animi moderationem Mansueti cognomine donatus." The same information is given by Svend Aagesen (Langebek, i. 45). Uffo is thus the "Olaf Litle" of the *Langfötgatal*. But it is not clear

* *Beowulf*, 62, 2616, 2632, seems to be the only instance of this name in O.E. Hence it should be described as an O.E. form of the Danish name represented by the later *Ala*, and not, as Kluge (*Etymol. Wörterb.*, s. v. "Ahn"), as an O.E. name. It may thus be added to the other purely Danish names, such as Healdene, Halga, Heming, Ohtere, Ongenbeow, Wealþeo (?), embodied in this poem. The Danes Angandeo and Hemmingus occur in Einhardt, A.D. 811, and they are recorded in the northern chronicles. See on this subject Schiern, *Nyere Historiske Studier*, 1875, i. 65 sqq.

† This *Anwynd* does not represent O.N. *Eyvindr*, as Ettmüller (*Lexicon*, p. 14) suggested.

‡ See the greater Olaf Trygvason's Saga, c. 62; *Jomsvinginga Saga*, ed. Cederschiöld, p. 1; ed. O. af Petersens, p. 1; *Flateyjarbók*, i. 97. The earliest dated Knutr ("Knut") occurs in 834 in Pertz (*Scriptores*, ii. 217). Svend Aagesen, c. 2, says that the first Knutr was a son of Sigurd "Snake-in-eye," and that he was called "Knutr" from, apparently, a knot on his father's belt.

§ According to the great Saga of Olaf Trygvason, c. 62, and *Flateyjarbók*, i. 98, the first Hörða-knutr was Knutr, the son of Sigurd, referred to in the preceding note, and was fostered by Gorm, son of Fundne-knutr, after whom he was called. He was, we are told, called Hörða-knutr, from Hörð in Jutland, to distinguish him from Fundne-knutr (see Steenstrup, *Normannerne*, ii. 101). He appears as "Haurda-knutr" (= Hörða-knutr) in the *Langfötgatal*. Similarly our own Hardycnut is called simply "Knutr" in *Fagrskinna*, p. 91. As he was brought up in Denmark, he may have received the addition to his name independently of his relationship to the earlier Hörða-knutr. The latter is, however, most probably the origin of his name. In a similar manner the first Hörða-käre seems to have been a Käre from the Norwegian Hörðaland (now Hordaland) (see Munch, *Det Norske Folks Historie*, i. i. 576). Hörðu-käre was so-called to distinguish him from Berðlu-käre (Käre from Berðle in Nordfjord), and from another Käre distinguished as Viking-käre.

whether Olaf in this case was a second name or a nickname. It might well be a nickname, for *láf* was used in compounds, as we see from the O.E. "*unláf, postumus*" (*Corpus Gloss.*, No. 1622). Olaf, however, cannot very well be derived from this word. The suggestion that *Olaf* was originally a nickname would enable us to accept Munch's etymology, and would account for the limited diffusion of this name prior to its popularisation by the canonisation of S. Olaf.

But, whatever be the origin of the first stem of this name, there can be no doubt about the utter impossibility of equating it with *Oloros*, five centuries or so B.C. The chronology of the Teutonic sound-changes unfortunately does not enable us to determine accurately the form this name then bore, but we know sufficient to say that it must have resembled **Anoloipos* rather than *Oloros* or *Orolos*.

W. H. STEVENSON.

THE SAPOROGUE COSSACKS AS DESCRIBED BY AN ENGLISH AMBASSADOR IN RUSSIA IN 1736.

London: August 10, 1889.

In the middle of April, 1736, a Russian army was marching on Asow for the purpose of carrying out operations against the Turks. From time to time Claudius Rondeau—the English resident at the court of St. Petersburg—forwarded to London despatches describing the successes of the troops; and in one of these* he gives an interesting account of the Saporogue Cossacks, from whom the Russians during the whole of the eighteenth century drew large supplies of admirable cavalry.

"As the Saporogue-Cossacks, who inhabit several small Islands situated in the mouth of the River of the Dnieper or Boristhenes, are very much talked of at present, that Felt-Marshall Munick often mentions them in his Relations, and will probably be usefully employed by this Court against the Turks, I hope the following description of those Cossacks will not be unacceptable.

The Saporogue Cossacks are a very strong and indefatigable people. Their Cashevoy or General has a Room to himself, of about ten foot square, but the others live in large Rooms called Kureneis, in each of which there is about six or seven hundred men, whoever pleases to go into the Kurenei, may lodge and eat with them without being asked, or thanking them for their entertainment. As the whole Nation are a very extraordinary people, more used to live in the fields than in settled habitations, there is generally four or five hundred men about every Kurenei who lay in the open air, but have the liberty to come into the Room when they please without any Ceremony. The Saporogues are a sort of knights who suffer no women among them, for if any one of them was found to keep a woman he is stoned to death. They have no written Law, but all causes are judged by six or seven persons, they choose for that purpose, but their sentence cannot be put in execution, till it be approved by the Fraternity. If any theft is committed among them, and the Robber is taken he is immediately hung up by the Ribs. In case a Murderer is discovered, they dig a pit, and lay the murdered person on the Murderer and bury them both together. They profess the Greek religion, and when they were under the protection of the Turks, the Patriarch of Constantinople furnished them with priests; but since these two years, that they are under the protection of the Czarina their Priests are sent to them by the Arch-bishop of Kioff. They have only one Church, which is served by an Abbot and a few Priests, who are not permitted to meddle with any Wordly affairs further than to intercede for delinquents and to see them do public penance in the Church in case they commit any slight fault. The Saporogues admit into their Fraternity all persons of What-

ever Nation they are, in case they embrace the Greek religion and are willing to undergird seven year's probation before they are admitted knights. If any of their fraternity run away they make no inquiry after them, but look upon such as unworthy of their society. Their Riches consists in Cattle, particularly in Horses, some of them have above a hundred, and there is hardly any of those Cossacks but has ten or twenty. Tho' they have a great many thousand horses that run all together in the open fields, it's hardly ever heard that one is stolen, for such thefts are unpardonable among those people. They sow no corn; in time of war they plunder all the provisions they can from their enemys and in time of Peace they barter Horses and Fish for all sorts of necessaries. They catch vast quantities of fish, particularly Surgeon in the River Dnieper. In their studs they use Turkish and Cherkassian Stallions. Their Arms, that consist in Rifled Guns and Sabres, they make themselves. Nobody is admitted a knight of their society who is not very strong and well made; but any one may be admitted as Cholopps, who are their servants, and some of them have two or three. They never care to mention how many knights there is in their Fraternity, and when asked they say they cannot tell, because they increase daily, but it's assured their number exceeds twenty thousand men. It is certain the greatest part of those people are Cossacks who have deserted from the Ukraine; but the Cholopps, or servants, are mostly Poles. The Saporogues are divided into thirty Great Rooms or Kureneis, each of which has his particular Commander or Attaman, who nevertheless are all obliged to obey the Cashevoy or General. Every knight has the liberty to vote when they chose a General or Cashevoy; and in case he does not behave well they turn him out and chose another, as it is happened some years ago to the present Cashevoy, who was turned out and another elected, who is since dead, and the present was re-chosen. When a Saporogue knight dies he may leave his horses and what he has to whom he will, but generally the Church gets the most, which is given to maintain the Priest."

Such were the peculiar customs of this community, the members of which spent their entire lives in fighting. It may be that the reader of this description will remember some German customs described by Caesar, which resemble those preserved from ancient times on the islands of the Dnieper.

B. ALEXANDRENKO.

SCIENCE.

RECENT ASSYRIOLOGICAL LITERATURE.

A Classified List of all Simple and Compound Ideographs occurring in the [Cuneiform] Texts hitherto published. By R. E. Brünnow. In 3 vols. (Leiden: Brill.)

Opit Graphicheskii Raspoloyhennago Assiriiskago Slovary ("Attempt at an Assyrian Dictionary arranged graphically"). By S. W. Golénisheff. (St. Petersburg.)

Inscription assyrienne archaïque de Samsi-Ramman IV. By M. P. Scheil. (Paris: Welter.)

DR. BRÜNNOW'S elaborate and careful work will mark a new era in the progress of Assyrian studies. It contains an exhaustive list of all the Assyro-Babylonian characters with their manifold phonetic and ideographic values, whether used singly or in combination with others, so far, at least, as they have been published in what is now the bulky mass of Assyrian literature. The necessity of the work, and at the same time its laboriousness, will be apparent to everyone who takes up Dr. Brünnow's three volumes, with their large and closely written pages. It has become impossible even for an Assyriologist to

* To the Right Hon. the Lord Harrington, St. Petersburg, April 24, 1736. P.R.O., St. P. Foreign, Russia, 28.

remember all the ideographic values of the cuneiform characters or the passages in which they occur. When we say that Dr. Brünnow has registered no less than 12,291 of them, and that these do not by any means exhaust all the values of the cuneiform ideographs now known to scholars, we may cease to wonder that the Assyrians themselves were obliged to make use of "syllabaries" and lexicons.

But Dr. Brünnow's work shows very plainly what the origin and development of the cuneiform system of writing must have been, and it further shows that we are but just beginning to understand both this and the so-called "syllabaries" from which a large part of our knowledge of the cuneiform ideographs is derived. Much of the crude theorising of M. Halévy and Prof. Delitzsch in regard to the Accadian or non-Semitic dialects of primitive Chaldaea has been due to an uncritical use of the "syllabaries" or a misconception of their contents and object.

Two very useful features in Dr. Brünnow's book are the appendices, in which he gives a "list of non-Semitic verb-forms," as well as of the phonetic values attached to the characters in non-Semitic Accadian only, and not in the Semitic texts. It may seem ungracious to ask him to undertake any further labour; but the very completeness of his work makes the student wish it to be made even more complete by an index of the Semitic words contained in it, the signification of each word being added wherever possible.

M. Golénisheff's book is a practical illustration of a suggestion lately made by Dr. Brünnow. In the present tentative and progressive stage of Assyrian research a dictionary of the language in the true sense of the word is out of the question, much more a dictionary in which an attempt is made to arrange the words under their supposed roots. Though Assyro-Babylonian is a Semitic language, it has undergone much phonetic change, like all languages which have been brought into close contact with others of a foreign type; and in addition, it is written in a syllabary of foreign invention, and ill-adapted to express the sounds of Semitic speech. At present, therefore, the best and most convenient way of arranging its vocabulary would seem to be that adopted by the Assyrians themselves—according to the forms of the cuneiform characters. It is this arrangement which has been employed by M. Golénisheff in his list of characters and words.

The list does not profess to do more than register the principal values of the characters, and the Assyrian words which have been explained in certain well-known Assyriological works, references to the latter being added in each case. Let us hope that the eminent Egyptologist, whose appearance in the Assyrian field is a subject of congratulation, may be induced to extend the plan of his book and undertake a work which is much needed by Assyrian scholars. This is a complete list of all the Assyrian words which have been translated or explained up to the present time, with references to the passages in which the interpretations are found. The only collection of the kind now existing is De Chossat's *Répertoire Assyrien* (1879); and this, though still useful, is every year naturally becoming more and more out of date.

Father Scheil may be congratulated on his translation of the inscription of Samas-Rimmon IV., whose reign lasted from 824 to 811 B.C. The translation is accompanied by an introduction, and a useful commentary and vocabulary. Samas-Rimmon was the son of one of the most energetic and successful of the kings of the older Assyrian dynasty, and followed his father on the throne after the suppression of a revolt which had been headed by his brother. The brother bore the name of Assur-dân-pal, which Greek writers seem to have confused with that of Assur-bani-pal; and, as the date of his overthrow and death corresponds with that assigned by Ktesias to the fall of the Assyrian kingdom, it is possible that the Sardanapallos of the latter may really have been the rebel king. The rebellion lasted at least six years, its centre being at Nineveh, so that it is by no means improbable that the Sardanapallos who burned himself to death in his Ninevite palace was the defeated brother of Samas-Rimmon. The Greek legend in that case would have been derived from the unsuccessful party, while the monumental account is the record of the victorious brother.

Father Scheil has shown himself a worthy pupil of his illustrious masters, Dr. Oppert and M. Amiaud, whose recent death is deplored by science. I hope we shall soon receive another work on Assyrian from his pen.

A. H. SAYCE.

SOME BOOKS ON CHEMISTRY.

Exercises in the Preparation of Organic Compounds. By Prof. E. Fischer. Translated by A. Kling. (Wm. Hodge & Co.) This is a useful manual of directions for preparing a number of important organic compounds. It includes fifty-eight lessons, each dealing with one or more substances, and all capable of being carried out in any ordinary laboratory at moderate expense and without danger. Many references to original memoirs are given, while the practical instructions are clear and sufficient. The order in which the subjects are taken up does not strike us as particularly systematic. We are sorry to see that the pump invented by Dr. H. Sprengel is invariably spoken of as the "Bunsen-pump." Although some of the lessons in the volume before us are more advanced and deal with more complex compounds, we think that, on the whole, the *Organic Experimental Chemistry* of Dr. Emerson Reynolds is to be preferred as a laboratory book of practice. The latter work is admirably arranged, and lays very proper stress upon the examination of such synthetic and analytic operations as throw light on the structure of organic compounds. Dr. Reynolds's book is far more interesting to the earnest student than is Dr. Fischer's, and its educational value is of a higher order. Dr. Fischer's volume is, in fact, little more than a collection of excellent recipes.

An Elementary Text-Book of Chemistry. By W. G. Mixer, of Yale University. Second Edition. (Macmillan.) The elements, as discussed in this manual, are arranged in accordance with the Periodic Law. The treatment of the materials is sound and sensible, and the book, as a whole, may be commended as clearly written and accurate. It is true that we miss the statement of some facts which we deem to be not unimportant—such as the striking difference of deportment, towards many elements, between really dry oxygen and that gas as commonly prepared. A word might have been said concerning the action of

the nitrifying organism. And we are simply told that the action of manganese dioxide in aiding the evolution of oxygen from potassium chlorate is "not understood." But, on the other hand, we are glad to find that pains have been taken to present correct views on several points where recent research has advanced our knowledge of chemical philosophy.

A Table of Specific Gravity for Solids and Liquids. Constants of Nature—Part I. By F. W. Clarke. (Macmillan.) This is a new and augmented edition of a work published in 1874 by the Smithsonian Institution. The author has, however, excluded from the present issue the boiling and melting points given in his previous volume, on the ground that Prof. Carnelley's Tables supply these data. Mr. Clarke here gives us in a convenient form the specific gravities of 5227 distinct substances. He claims a reasonable degree of completeness only so far as regards artificial substances of definite constitution. He includes the elements, and artificial compounds both inorganic and organic; but he excludes a large number of minerals. Each page (there are 366) is divided into three columns respectively headed "Name," "Specific Gravity," "Authority." To the first column are added such particulars of each substance as its physical state or mode of preparation; in the second column the temperatures, when recorded, at which the determinations were made are given; in the third column we find the name of the observer and a reference to the publication in which his results appeared. An index of no less than forty pages completes the volume. Mr. Clarke's work is a most useful one; but we cannot help wishing that he had stated, wherever possible, whether the figure assigned to a substance as its specific gravity was referred to water at the temperature of the experiment, or to water at 15.6° C., or at 4°.

The Chemistry of Photography. By R. Meldola. (Macmillan.) This volume belongs to the "Nature Series." It contains, in a revised form, a course of lectures delivered by Prof. Meldola at the Finsbury Technical College. The lecturer did not intend to give instruction in photographic manipulation; he dealt almost exclusively with the chemical principles underlying the art. The book is well-planned, and the descriptions of the chemical reactions and of the physical changes which occur in the various processes are clear and exact. The progress of discovery and improvement in the photographic art is fully narrated, each successive invention being described in a way which cannot fail to interest the student; for the rationale of the steps in the several processes is thoroughly elucidated, so far as our present knowledge permits.

A Treatise on the Principles of Chemistry. By M. M. Pattison Muir. Second Edition. (Cambridge: University Press.) After the lapse of less than five years, Mr. Muir has brought out an improved edition of his important work on Chemical Philosophy. We noticed the original work in the ACADEMY, and need not here repeat our commendatory words. In the volume before us the chapters dealing with Chemical Statics have been revised, and, in part, rearranged; while those which relate to Chemical Kinetics have been in great measure re-cast and re-written. Although the book has not been increased in bulk, the improvements which the author has effected in the present edition concern not merely the arrangement of his abundant material, but its philosophical treatment. A full account of the bearing of the most recent researches on the elucidation of many chemical phenomena forms a characteristic feature of Mr. Muir's standard treatise.

Inorganic Chemistry. By Ira Remsen. (Macmillan.) We cannot think that such merits as

this book possesses are sufficient to justify the appearance of another large manual of inorganic chemistry. The brief preface is wholly to our mind, and we are glad to see that in the body of the work due stress is laid upon the relationships of chemical substances and chemical phenomena to each other. Manipulatory details are, we think wisely, relegated to an appendix, in order not to interfere with the arguments of the text. But there is reason to complain of Prof. Remson's inaccuracy and incompleteness of statement with regard to small matters, and even with regard to matters not small. He does not seem to be acquainted with the chemical differences in deportment of diamond, graphite, and amorphous carbon (p. 366) to certain chemical agents. He is unaware of the behaviour of metals and non-metals when heated in really dry oxygen (p. 31). He repeats, from a smaller work of his own, the curious statement that "an opaque layer generally covers the diamond as found" (p. 359). He states (p. 536) that the normal calcium phosphate is found in large quantity in nature as *phosphorite*, although, so far as can be gathered from the published analyses, it always occurs as a fluo-chloro- or carbonato-phosphate, or as a mixture of these bodies. Why is Pattinson's well-known desilverising process attributed to one Pattison (p. 598)? We object to the statement that bronze consists of copper, zinc, and tin (p. 587). Artists will, we believe, demur (and rightly) to the assertion (p. 577) that artificial ultramarine is more beautiful than natural. Were it worth while we could multiply tenfold our citations of similar defects and mistakes in the volume under review.

OBITUARY.

MILES JOSEPH BERKELEY, F.R.S.

THE Rev. M. J. Berkeley, who died at Sibbertoft, near Market Harborough, on July 30, has long been universally recognised as the greatest authority on fungi in this country.

He was born near Oundle in 1803, and educated at Rugby and Christ's College, Cambridge, where he graduated in 1825. After holding a curacy at Margate, he was appointed to a living at King's Cliffe, and subsequently at Market Harborough. His first great work was the "Fungi" in Sir J. E. Smith's *English Flora*, and he subsequently amply fulfilled the promise of this performance by his numerous memoirs on fungi both native and foreign. His *Outlines of British Fungology* was for long the standard treatise on the subject. Best known, perhaps, is his *Introduction to Cryptogamic Botany*, which for its time was a wholly admirable handbook. Berkeley by no means confined his work to fungi; early in his career he published his *Gleanings of British Algae*, and more recently a *Handbook of British Mosses*, neither of which, however, added much to his fame. They bear no comparison for excellence with his work at fungi or at vegetable pathology, on which he published a series of masterly papers in the *Gardeners' Chronicle*.

Berkeley's really great achievement, which lifts him high above his fellows, consists in the admirable union in his work of high systematic treatment with a true appreciation of the value of morphology. This faculty alone enabled him to perform with brilliant success the great labour of reducing the numbers of "form species" by tracing the obscure life histories of many microscopic fungi.

Inseparably linked with Berkeley's name is that of the late Christopher Edmund Broome, of Bath. Under their joint names there have appeared in the publications of the Linnean Society and in the *Annals and Magazine of Natural History*, as well as elsewhere, a long series of memoirs containing the results of a

vast amount of careful and exact research. The Herbarium of the Rev. M. J. Berkeley has been at Kew for several years, and that of Mr. Broome (in many respects covering the same ground) is at the British Museum, to which he bequeathed it at his death. This bequest was accompanied by the scientific correspondence of Mr. Broome, including an extensive series of letters from Berkeley (from 1841 onwards) and a nearly complete digest of the systematic work of Berkeley as well as of their conjoint work.

SCIENCE NOTES.

MR. W. H. HUDLESTON, the senior secretary of the Geological Society, recently delivered an interesting address as president of the Devonshire Association for the Advancement of Science, in which he discusses the age, origin, and structure of the Dartmoor granite. He fails to find any evidence that will enable geologists to fix the date of this granite more definitely than by referring it to the close of the carboniferous period.

A NEW work on *The Microscope in the Brewery and Malthouse*, by Messrs. C. G. Matthews and F. E. Lott, will be published early next month by Messrs. Bemrose & Sons.

ACCORDING to a recent official report from Burma the jade producing country is partly enclosed by the Chindwin and Uru rivers, and lies between the 25th and 26th parallels of latitude. Jade is also found in the Myadaung district, and the most celebrated of all jade deposits is reported to be a large cliff overhanging the Chindwin, or a branch of that river, distant eight or nine days' journey from the confluence of the Uru and Chindwin. Of this cliff, called by the Chinese traders "Nant-clung," or "difficult of access," nothing is really known, as no traders have gone there for at least twenty years. Within the jade tract described above small quantities of stone have been found at many places, and abandoned quarries are numerous. The largest quarries now worked are situated in the country of the Merip Kachins. The largest mine is about 50 yards long, 40 broad, and 20 deep. The season for jade operations begins in November and lasts till May. The most productive quarries are generally flooded, and the labour of quarrying is much increased thereby. In February and March, when the floor of the pit can be kept dry for a few hours by baling, immense fires are lighted at the base of the stone. A careful watch is then kept in a tremendous heat to detect the first signs of splitting. When this occurs the Kachins attack the stone with pickaxes and hammers, or detach portions by hauling on levers inserted in the cracks. The heat is almost insupportable, the labour severe, and the mortality among the workers is high. The Kachins claim the exclusive right of working the quarries, and there is not much disposition on the part of others to interfere. Traders content themselves with buying the stone from the Kachins. All payments are made in rupees, and Burman or Burmese brokers are employed to settle the price. The jade is then taken by Shan and Kachin coolies to Namia Kyankseik, one long day's journey from Tomo. Thence it is carried by dugouts down a small stream, which flows into the Tudaw river, about three miles below Sakaw, and down the Tudaw river itself to Mogaung. The Sawbwa of the jade-producing tract, Kansai, levies 5s. on every load of jade that leaves his country, the local chief at Namia Kyankseik takes another 2s., and the farmer of the duties obtains an *ad valorem* duty of 33 1-3 per cent. The Kachins and Chinese-Shan coolies who work in the mines pay to the Sawbwa, Kansai, 10 per cent. of the price they

get from the jade merchants. The farming of the jade duty of 33 1-3 per cent. *ad valorem*, for the year ending June 30, 1888, sold for £5000.

M. TAUPIN, who was recently despatched by the governor-general of French Indo-China to the Laos States, has presented a report of the results, which he sums up as follows:

"I have studied the language and system of writing of the Laos—that is, of the only population in the world possessing a graphic-alphabetical system. Of this there has been up to the present no positive knowledge. It was only known that the Laotian language and writing were somewhat similar to those of Siam. The language is spoken by about four millions of people. I have collected interesting information relating to the natural history of these regions, and much commercial information. . . . I have made numerous meteorological observations, and taken a large number of anthropometrical measurements according to the Broca system."

M. EMILE CARTAILHAC, one of the editors of the well-known review, *Matériaux pour l'Histoire Primitive de l'Homme*, has published in the series styled "Bibliothèque Scientifique Internationale"—which is apparently not identical with our own "International Scientific Series"—an excellent little volume, entitled *La France Préhistorique, d'après les Sepultures et les Monuments*. (Paris: Felix Alcan.) As France comprises the sites of the most important modern discoveries regarding palaeolithic man, the interest of this treatise is more than local. Its object is popular, rather than scientific; and it aims at giving a summary both of the facts at present ascertained, and of the views held about them. A noteworthy feature is the stress laid upon determining the precise circumstances of each find, so as to fix a comparative date for it. It is also noticeable that the author is unable to follow M. de Quatrefages and his fellow-editor, M. de Mortillet, in accepting the evidence for the existence of man in tertiary times. One of the most interesting and novel chapters is the sixth, which describes the finding of human skeletons, evidently intentionally buried in caves, forming a kind of cemetery. The volume is illustrated with 162 engravings, some from drawings by M. Cartailhac, and others from photographs. A second volume will deal with the bronze and iron ages in France.

PHILOLOGY NOTES.

THE first volume of *South Indian Inscriptions*, edited by Dr. Hultsch, of the Madras Archaeological Survey, is now nearly ready for publication. It will deal with (1) Sanskrit inscriptions of the Pallava and Eastern Chalukya dynasties, and (2) Tamil and Grantha inscriptions—both of which open an almost unexplored field of epigraphical and historical research.

THE current number of *Trübner's Record* contains several notable obituary notices. Prof. Cecil Bendall, of the British Museum, gives some account of the late Anandaram Borooah (Vaduyā), of the Bengal Civil Service, a native of Gauhati in Assam, whose *Practical Sanskrit Dictionary* (3 vols., 1877) was noticed in the ACADEMY at the time of its publication. The notice of Prof. W. Wright, of Cambridge, gives a list of his works, and adds that provision is being made for the publication of several of his projected Syriac and Arabic texts. Finally, there is a notice of Rao Sahib Vishwanath Narayan Mandlik, one of the leaders of the native bar at Bombay, and editor of the *Institutes of Manu in Sanskrit*. We may also mention reviews of Dr. Burgess's *Epigraphia Indica*, by Prof. Jolly, of Würzburg; and of Prof. Sachau's *Alberuni*, with special reference to the Arabic original, by Prof. A. Müller, of Königsberg.

PROF. C. DE HARLEZ, of Louvain, has just published at Brussels (155 pp., quarto), under the title *Le Yih-King: Texte primitif rétabli, traduit et commenté*, an entirely new version of this enigmatic treatise, which, in the eyes of the Chinese, is the foundation of all wisdom and the basis of all doctrine. M. de Harlez's novel system of interpretation converts what has hitherto appeared an absurd medley of magic or divinatory formulæ into a collection of philosophical and lexicological sentences of a highly intelligent character. The secret of his system is (1) to find in the headings of the sixty-four chapters which form the *Yih King* not sounds without sense, or proper names, or magic figures, but Chinese words with their proper signification, forming the object of each chapter. (2) To neglect the divinatory observations, which are posterior accretions to the original text. We may add that the same scholar has also lately published the first translation of the *Kia-li*, or Chinese Book of Domestic Rites, by Chow-hi (born 1129). This interesting little book (Paris: Leroux) forms the sixtieth volume of the tastefully printed "Bibliothèque Orientale Elzévirienne" issued by the well-known French firm of Oriental publishers.

A RECENT number of the *Berliner Philologische Wochenschrift* contains a very favourable notice of King and Cookson's "The Principles of Sound and Inflection as illustrated in the Greek and Latin Languages."

MEETINGS OF SOCIETIES.

ROYAL BOTANIC SOCIETY.—(Anniversary Meeting, Saturday, August 12.)

JOHN BIRKBEY, Esq., in the chair.—The reports of the council and committee of auditors for the year were read. The accounts submitted show an increase in every branch of revenue over the last and for several previous years. The number of fellows elected (109) is above the average; and the receipts from the various exhibitions amount to £4022, making, with subscriptions, a total of £7378, or an excess over last year of above £2000. In addition to the usual exhibitions and evening *fête*, a special *fête*, to celebrate the society's fiftieth year, was organised, taking the form of a floral carriage parade and rose *fête*, which, notwithstanding the novelty of the idea, proved a complete success, being honoured by the presence of the Prince and Princess of Wales and family, and 8000 of the fellows and friends. In the scientific work of the society the same improvement is seen: 744 students have received free admissions, and 42,000 specimens of plants and flowers have been cut for study and examinations by the various colleges, hospitals, and medical schools in London. The collections of medicinal, economic, and interesting plants have been largely increased, while the society's published quarterly record affords a convenient means of bringing before the public information upon subjects connected with economic botany and the commercial pursuits allied to it. By the retirement of Prof. Bentley from the post of lecturer, the scheme of lectures has been altered. Instead of a connected series, various lectures by well-known professors have been given in the museum, embracing the chief departments of economic and biological botany. These having been well received, the council hope to continue them next year.—The Duke of Teck and Mr. H. L. Antrobus were re-elected president and treasurer.

FINE ART.

Hawara, Biahmu, and Arsinoe. With Thirty Plates. By W. M. Flinders Petrie. (Field & Tuer.)

THE attraction of Mr. Petrie's exhibition of Græco-Egyptian portrait-mummies, papyri, ancient textile fabrics, and miscellaneous

Egyptian antiquities, shown last summer at the Egyptian Hall in Piccadilly, was so exceptional that a special interest attaches to the volume in which he tells the story of his campaign. It is not enough to have merely seen that wonderful gallery of portrait-heads which, twelve months since, brought so vividly before our eyes the men and women who lived and died from twenty-two to nineteen centuries ago, in a forgotten provincial town of the Fayûm; it is not enough to have looked upon the faded rose-wreaths and garlands of immortelles which adorned their mummies in the tomb—to have examined their mirrors, their combs, their perfume vases, and all the pathetic personal relics with which the piety of friends and relatives provided for the needs of the beloved dead in the underworld. We wanted to know under exactly what circumstances these things were found, and what clue, if any, has been discovered to the community and the school of art thus startlingly evoked from the darkness and solitude of the grave. Nor was it only in funerary portraits and funerary relics that the exhibition was so rich. It contained all that time and the spoiler have spared of the famous Fayûm colossi and the yet more famous Labyrinth; it contained a mass of papyri, more or less fragmentary, ranging over a considerable part of the Ptolemaic, and the whole of the Roman, period; and, above all, it contained the great Homer papyrus—a fifth-century document of singular beauty and unique importance, abounding in diacritical marks, and enriched with marginal notes giving variants from the readings of Aristarchus and other scholia.

It may as well be said at once that Mr. Petrie's new volume fulfils more than the promise of his exhibition. It not only gives us a lively account of the work and the workers, and a minute description of the "finds," but it includes some admirably sober and convincing pages on the plan of the Labyrinth and the true character and extent of the semi-fabulous Lake Moeris—both subjects upon which a more than ordinary amount of fantastic speculation has been lavished. Notably, Mr. Petrie demolishes in one sentence the lately propagated theory which supposes the Fayûm basin and the Wady Rayan depression to have formed one connected sheet of water, constituting the Lake Moeris of the ancients:

"The secondary basin of the Wadi Rayan to the south," he says, "never had any connexion with the Fayûm basin in historic times, the ground rising over 100 feet above Nile level between the two depressions."

As on two previous occasions, Mr. Petrie, instead of relying exclusively upon his own resources, has called in the aid of various of his friends; thus, in addition to his own carefully detailed statements and sound archaeological views, enriching his book with the critical dicta of specialists. With regard to the value of these extraneous chapters, it is only necessary to say that Mr. Cecil Smith, of the British Museum, contributes a sketch of the history of ancient Greek and Roman encaustic painting and a descriptive catalogue of the Hawara portraits; that Mr. F. Llewellyn Griffith, also of the British Museum, translates the hieroglyphic inscriptions on the great sarcophagus of Ankhru

and other coffins; that Mr. Percy Newberry, apropos of the flower-wreaths and vegetable product, gives a chapter on ancient botany; and that Prof. Sayce undertakes the Hawara Homer and the miscellaneous papyri. The result is a most valuable and delightful book, in which each subject is first treated from the archaeological point of view by Mr. Petrie, and then separately discussed from the point of view of the classical and scientific specialist.

With the exception of three photographic plates, the whole of the illustrations—including hieroglyphic and Greek inscriptions, facsimiles of papyri, sketches of domestic objects, patterns, coins, cartonnage heads, pottery, tools, flint implements, maps, and plans—are from Mr. Petrie's own hand, and drawn with his accustomed fidelity. Especially noticeable for minute and delicate execution are plates i. and ii, reproducing the mythological paintings on the sarcophagus of Ankhru. The photograph from the Homer papyrus (showing a marginal annotation) might have been more brilliant; and, unfortunately, the same may be said of the eighteen autotypes of funerary portraits. This matters comparatively little in the case of the papyrus, since, owing to the patriotic liberality of Mr. Jesse Haworth, the original document can be seen now and always in the Bodleian Library at Oxford; but as regards the beautiful panel portraits,* which have been dispersed since we saw them all together in the Egyptian Hall, the want of sharpness is a real loss. They form, nevertheless, a most interesting series, and would serve to sell a far less attractive book.

No previous discovery of ancient paintings has thrown so valuable a light upon the history and technique of the ancient school as these Fayûm portraits. Mr. Petrie shows them to be derived by a clearly traced process of evolution from the portrait-heads first modelled in stucco upon Egyptian mummy-cases by Egyptian or Græco-Egyptian artists, and then painted. From coloured portraiture in high relief to coloured portraiture on flexible canvas, where a certain amount of relief was obtained by the prominence of the bandaged face beneath, was one step; and from the flexible canvas to the panel upon which the semblance of relief was given by light and shadow and foreshortening was another and a far more important step. It marked the transition from the Eastern to the Western school of painting, and it occurred at the precise time when Western influence was brought to bear upon Egypt by the visit of Hadrian in A.D. 130. The new style called for a new method; and, although some of Mr. Petrie's specimens were painted in tempera, like a large class of cartonnages, the majority were executed with a medium of melted bees-wax. But for these technical details, and for a highly interesting account of the later phases of mummy-decoration and burial, I must refer readers to Mr. Petrie's third chapter. Most of the persons who were buried with panel portraits appear to have been of Greek, or Greek and Egyptian,

* Some of these, however, are still accessible in public collections, several having been presented to the British Museum and the National Gallery by Mr. Jesse Haworth and Mr. Martyn Kennard. The former gentleman has also given three or four fine specimens to various museums in Manchester.

parentage; others, as may be seen by certain of the autotypes in pl. x., were undoubtedly Romans. Yet more interesting than the question of their nationality is the question whether their portraits were painted during life or after death.

"When we see that the portraits of children are always proportionate in age to the sizes of their mummies," says Mr. Petrie, "it is impossible to suppose that their portraits were usually painted long before death. On the other hand, the extremely lifelike, individual, speaking expression of the faces has led many to suppose that they could only have been executed from the living person. Altogether it seems most probable that the painters knew all the principal families, frequently painting portraits and other subjects for them to hang in their houses, like the framed portrait in pl. xii., which had been hung on a wall,* and that when a portrait was needed for a mummy, a sketch was made from the body by the painter, and afterwards worked up with a lifelike expression from a previous portrait, or from memory. The placid repose and impassive dignity of so many of the faces is thus the more readily accounted for. The large proportion of young persons, most being under thirty, does not indicate that the portraits were painted in youth ready for a later decease, for on the gilt busts the ages given are not advanced—20, 21, and 32, while Démôs was but 24. The truth seems to be that, though a person might be anxious to recall the fresh beauty of a son, or daughter, or bride whose death was mourned, there was not an equal inducement to perpetuate the features of an aged relative; and where a stout old lady has been attempted, the result is not pleasing" (chap. iii., p. 20).

Next in interest to those chapters which relate to the portraits is Prof. Sayce's chapter on the papyri, which want of space compels me, with regret, to touch upon far too briefly. Of his remarks on the Homer papyrus, I am not competent to form an opinion; though the elaborate and scholarly fashion in which he has compared the various readings and pointed out the special value of the text is evident to the least classical of readers. Some of the Ptolemaic papyri, though fragmentary, are very curious and interesting. They consist chiefly of lists of taxpayers, of private accounts, and of copies of deeds and other law documents. Some are as late as the reigns of Tiberius, Vespasian, and Antoninus; and, although the majority are written in cursive Greek, some are in capitals.

"The most important of the fragments," writes Prof. Sayce, "are two which come from a lost history of Sicily, perhaps that of Timaios. The text is written in very small, but finely formed, capitals, and the beginnings of the first thirty-four lines of the second column are fairly well preserved. . . . The text seems to contain a description of the fortifications of Syracuse" (chap. v., p. 28).

Besides the legal papyri, which Prof. Sayce supposes to represent the destroyed contents of a scribe's office, Mr. Petrie discovered another mass of documents which consists of household accounts and records of private expenditure. From these we learn the price of provisions in the Fayûm some fourteen hundred years ago, one document giving the daily cost of living for what is evidently a

family, for eighteen successive days. Here is the sixth day's entry:

"Sixth day: birds, 4 drachmae; meat, 1 dr. 1 obol; salt, 3 ob.; a sheep's head, 1 ob.; seasoning, 3 ob.; fuel, 2 ob.; bread, 1 ob.; eggs, 1½ ob.; lentils, 3 ob.; oil, 3 ob.; a pet-dog, 3 ob.; the man with it, 3 ob.; an ass, 1 obol."

That a pet dog should cost no more than the oil or lentils for the day's consumption, and that the man who brought it to the house should be paid as much for his trouble as the price of the dog, is very curious. The charge for the ass can, of course, have been only for hire.

"Most of the papyri," says Prof. Sayce, "are in a mutilated and fragmentary state; some of them, indeed, are mere scraps; and the multiplicity of cursive hands which they contain makes the decipherment of them difficult. But with the help of similar papyri now in the museums of Paris and Berlin, the work, however laborious, will be hereafter accomplished; the lacunae the fragments present will be filled up; and the symbols which still baffle the decipherer will be all explained. We shall then come to possess an intimate knowledge of the internal administration and financial condition of the Fayûm during the Ptolemaic and Roman ages, and shall be able to form a comparatively detailed map of the villages it embraced, and the streets which intersected its capital" (chap. v., p. 36).

No more decisive testimony to the value of Mr. Petrie's papyri (which are several hundreds in number) could possibly be brought forward; neither could it proceed from a higher authority.

AMELIA B. EDWARDS.

CORRESPONDENCE.

A LOST PICTURE BY DENIS VAN ALSLOOT.
Brussels: August 2, 1889.

In the ACADEMY of August 3 attention has been called to Adrien de But's testimony to a Kempis, given in the August number of the *Précis historiques* of Brussels.

Another article in the same magazine may interest English readers. It is a description of the *Ommeganeke* (a sort of popular procession) at Brussels in 1619, as represented in the pictures of Denis van Alsloot. In the original those pictures were six in number, now dispersed among various galleries of Europe. Nos. 1 and 6 are at Madrid in the Royal Museum, and there numbered No. 1783 and 1787; Nos. 5 and 2 are at South Kensington—Nos. 449 and 168 of the acquisitions of the year 1885. This last of Denis van Alsloot's paintings—viz., No. 2—came to South Kensington from Stafford Castle. But Nos. 3 and 4 of the original work are lost, perhaps lying in some private collection. Publicity in the ACADEMY may direct enquiry in the right quarter, and, therefore, I have taken the liberty of sending this little note.

J. VANDEN GHEYEN.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that the Assyrian and "Hittite" galleries in the new museum at Berlin were opened to the public last month.

At a meeting of the Sheffield Town Council on Wednesday, a resolution was passed that application should be made to the trustees of St. George's Guild that the contents of St. George's Museum at Walkley should be lent to the corporation, for a period of not less than twenty years, to be placed in Meersbrook Hall,

the corporation to furnish the building for the purpose, to adapt part of it for students, and to undertake the maintenance of the museum; allowing the master of the guild and his nominee and two trustees thereof to be associated with them in its management and control. It is understood that Mr. Ruskin approves of the scheme.

THE Photographic Convention of the United Kingdom will celebrate the jubilee year of photography by a meeting next week in London. The programme includes an exhibition of pictures, lantern entertainments, papers on the science and art of photography, &c. The proceedings will be opened by a conversazione on Monday, August 19, at 6.30 p.m., in St. James's Hall, Piccadilly.

THE Palestine Exploration Fund proposes to publish, uniformly with "The Survey of Western Palestine," a series of architectural drawings by M. Lecomte, illustrating M. Clermont-Ganneau's archaeological mission to Palestine on behalf of the Fund more than ten years ago. The plates will be accompanied with a descriptive letterpress, written by M. Clermont-Ganneau.

A VALUABLE collection of several hundred Roman coins, arranged in chronological order, has been lent to the Guildhall library by Mr. W. Rome. Firstly, there are coins representative of the archaic period from 700 to 480 B.C. The coins of the transitional period, from 480 to 400, come next; and then succeed the specimens that illustrate the age from 400 to 336, at which Roman art reached its highest point. Coins showing the several periods of decline are placed next in order; and, lastly, there are several interesting medallions.

PROF. ANGELO GUBERNATIS, of Florence—whose industry is insatiable—has just issued the first part of a Dictionary of Living Italian Artists, comprising painters, sculptors, and architects. The work will consist of ten parts, of eighty pages each, and will be completed by August of next year. The publishers are MM. Luigi and Gonnelli, of Florence.

A STORY comes from Japan of the recovery of a picture painted over a thousand years ago (in A.D. 859,) by Kanaoka, the father of Japanese pictorial art. It represents a figure about 2 ft. high, every detail being finished with the elaborate care lavished by the old Japanese masters on their choicest works. According to a description in the *Japan Mail*, the only parts of the body exposed were the face, arms, and feet, but the lines and colouring of these portions plainly showed the hand of a great expert. "The flesh was firm, the contours were delicate, and the colouring, though centuries had passed since the time of its application, remained mellow if not fresh. But it was in the treatment of the drapery that the artist had put forth his greatest strength. The folds hung with indescribable softness and fidelity to nature, and the splendid brocades of the priestly vestments were depicted so inimitably that one felt inclined to caress the soft rich stuff." The picture in the course of ages passed into the hands of the famous artist Kano Motonobu, and on his death in 1559 it was among the treasures he left behind with a certificate from him that it was the work of the great Kanaoka. What happened to it after Motonobu's death is not known, but quite recently it was found in a pawnshop in Tokio. It was purchased by a dealer, and was offered for sale abroad; but efforts which were made to prevent this remarkable work from going out of the country were successful; and it was purchased by a wealthy Japanese merchant, who intends presenting it to the National Museum. It has been said by parts that the genuine works of Kanaoka now extant

* This interesting relic—the only extant example of an ancient picture frame—is now in the British Museum.

may be counted on the fingers of one hand, and that the whereabouts of each is well known.

At a recent meeting of the Académie des Inscriptions, M. Carapanos, a member of the Greek parliament, gave an account of excavations conducted at a site in Corfu, bought by him for the purpose, by M. Lechat, a member of the French school at Athens. The most notable discovery was a collection of nearly a thousand terra-cotta statuettes of Artemis, with a bow in her hand, and a hound by her side, which were evidently offerings to an image of the goddess. M. Homolle also submitted a number of plans representing the results of his excavations in Delos during several years past. They comprise a suggested restoration of the great temple and temenos of Apollo, and incidentally record the history of the Ionic order of architecture in Greece from the earliest times.

The French chamber has sanctioned a vote of 180,000 francs (£720) for the acquisition by the Louvre of a selection of Merovingian coins, 1131 in number, chosen from the cabinet of the late M. de Ponton d'Amécourt.

MUSIC.

MUSIC BOOKS.

Dido and Aeneas. By Henry Purcell. (Novello.) It is more than fifteen years since the Purcell Society was founded for the purpose of doing justice to the memory of England's greatest musical genius. The "Yorkshire Feast Song" was issued in 1878, and "Timon of Athens" in 1882. Now, after the long lapse of seven years, appears the third volume containing Purcell's music-drama "Dido and Aeneas." This work is edited by Mr. William Cummings; and it would certainly be difficult to name anyone better qualified for the task. It is not quite certain whether the composer wrote this work in his seventeenth or in his twenty-second year (1675 or 1680). Sir J. Hawkins is the sole authority for the earlier date. In the library of the Sacred Harmonic Society, now preserved in the Royal College of Music, there is a libretto of the opera, which Mr. Cummings believes to be an original one; and therein it is stated that the work was performed at Mr. Josias Priest's boarding-school at Chelsea; and an advertisement in the *London Gazette* of November 25, 1680, gives notice of the removal of Mr. Priest's school from Leicester Fields to Chelsea. The statement in the libretto does not, however, conclusively prove that Hawkins's date is wrong, for it does not say "was first performed." The Musical Antiquarian Society first published the music of "Dido and Aeneas" in 1841; but thirty years later, Dr. Rimbault, by comparing music and libretto, discovered that some numbers were missing. A few years ago Mr. Cummings was fortunate enough to find a MS. score, written probably in Purcell's time, containing these missing numbers. The present edition is, therefore—so far as one can tell—complete. The music is printed in score as Purcell wrote it, with the addition of a pianoforte accompaniment. Purcell's orchestration consists merely of strings and harpsichord, the part for the latter being merely indicated—according to the manner of the time—by a "Basso," which in a few places only is figured. In his works written for the stage Purcell used hautboys, trumpets, bassoons, and drums; but for a school performance he was probably compelled to limit himself to strings. It is considered most probable that at this performance the composer himself presided at the harpsichord; and, in that case, we may feel sure that the accompaniment was "replete with fancy and beauty." Purcell, like all geniuses, was far in advance of his age

and his contemporaries. The first thing to notice in "Dido and Aeneas" is the novelty of its form. It was, according to Mr. Cummings, the first opera written in England without spoken dialogue; and Grabu—a French musician favoured by Charles II.—was the only contemporary to follow this model in his "Albion and Albanus," produced in 1687. It is a matter for regret that Purcell had to work on a libretto little calculated to fire his genius. It will suffice to give the author's name. He was Nahum Tate, and he is chiefly known for the metrical version of the Psalms which he produced in concert with Nicholas Brady. The choruses in "Dido and Aeneas" are full of charm and vigour. In the second act, there is one, "In our deep-vaulted cell," in which short phrases are repeated "in the manner of an echo." The effect was quite new at the time; and the "echo" chorus—evidently behind the scenes—must have delighted the boarding-school audience. The final chorus of the last act—"With drooping wings, ye Cupids come"—is one of Purcell's finest. And it comes after the wonderfully pathetic death-song of the unhappy queen. "When I am laid in earth" is from first note to last an inspiration. This Purcell volume, most carefully prepared and clearly printed, contains a facsimile of the libretto mentioned above.

The Last Night at Bethany. By C. Lee Williams. (Novello.) This is a short Church Cantata written at the request of the stewards for the Gloucester Festival to be held next month. Now that so much attention is being paid to the "service of song" in churches, musicians cannot do better than try their hand at compositions of this kind. In "Bethany" we have the pathetic tale of Mary anointing the feet of Jesus. Mr. J. Bennett, who has prepared the book, gives the plain gospel narrative, which is treated by the composer as recitative—though not recitative of the dry kind. For the solos, quartet, and choruses, the librettist has provided verse both smooth and elegant. Mr. Williams has not forgotten that we live in a chromatic age; and his music, while bearing many a trace of old modes, forms, and harmonies, is in the main modern. From a reading of his work the solos appear to be the least attractive numbers, but one must not judge of them without the orchestra. In the choral numbers much skill is shown in the part-writing, and besides there is variety in the rhythm and independent interest in the accompaniments. In the first chorus, "Sweet Lord and Saviour come," there are some pleasing harmonies, and throughout there is an absence of formality. In the chorale (No. 3) the soprano voices are not at first employed, and then the short phrase for soprani and contralti alone makes the closing tutti impressive. The chorus which follows the tenor solo, "O God, most merciful," contains some good writing, and the orchestra evidently has therein an important part to play. Only in a few places is the full body of voices employed; and this, with the ever-changing rhythm, affords excellent contrast. The archaic cadence near the end has a quaint effect. The double chorus, "The Poor! O Man of Sorrows," if not altogether original will, no doubt, tell well in performance. An orchestral interlude entitled "Night, our Lord sleeps" looks attractive. There is simplicity and yet charm about the music. In it we have an arpeggio passage for harps, introducing an unaccompanied "quartet of angels" for female voices. The movement concludes with a brief coda. The "quartet" consists only of a few bars, and is to be sung from a distance—in transept or choir. In the finale the composer seems to have put forth his full strength. We have a flowing andante theme, "Calm ye, O winds around Bethany blowing," taken up first by soprani, then by contralti, and afterwards by full chorus.

Then, in a long and expressive choral recit, the Saviour's agony is described, followed by joyful strains—the "Lord's triumph over death and hell." A skilful "Hallelujah" strettò leads to a repetition of the phrase of triumph, amid which the trombones thunder out the first line of the old Easter hymn, bringing the Cantata to an impressive close.

Elysium. For Soprano Solo, Chorus and Orchestra. By Rosalind Frances Ellicott. (Novello.) The talented daughter of the Bishop of Gloucester contributes to the Gloucester Festival programme a setting of Mrs. Hemans's touching little poem. It is not possible to judge properly of the music without the orchestral effects; but it is quite possible from a perusal of the vocal score to see that it is full of grace and skill, and that the composer has not sought, at the expense of clearness, to be original. It may be that we are reminded here of Mendelssohn, there of Schumann; but this is far better than any attempt to show independence. The moment when an artist can walk alone comes of itself. The fair land of Elysium is pleasantly depicted in the opening chorus. Much here evidently depends on the orchestration. A short recitative brings us to a second chorus, in which mention is first of all made of the warriors who dwell in Elysium, and the music is naturally march-like in character. The concluding chorus is pleasing, and the composer effectively introduces the opening theme of the work when reference is made to Elysium. Indeed, from this point to the close this theme is naturally dwelt on, being suggested by the last line of the poem, "Fade away thou shore of Asphodel," which is repeated several times by the voices.

Music for the People. By Robert A. Marr. (Edinburgh and Glasgow: Menzies.) This book gives a retrospective view of music in connexion with the Glasgow International Exhibition of 1888, and is based on sketches and notices written by the author for the official daily programme. For purposes of reference it will no doubt be of service to a certain class of persons. But the public generally will read with interest the introductory narrative, dealing with the rise of choral societies in Scotland, which occupies about a third of the book. The Musical Society of Edinburgh was instituted as early as 1728. The early attention paid to Handel's music in Scotland deserves notice. Handel, indeed, gave to the above-mentioned society the privilege of having full copies made for them of all his MS. oratorios. The first orchestral society at Glasgow was established at the beginning of the nineteenth century, but choral performances were not given until much later.

Second Sonata, in G minor. By Erskine Allon. (Op. 12.) (London Music Publishing Company.) Fugitive pieces are the fashion of the day. To write a successful Sonata is no easy task, and we do not think that Mr. Allon appears to best advantage in a work of this kind. There is some clever writing in the Allegro. The rhythm, however, becomes wearisome. The Tempo di Menuetto has grace and charm, but the composer would do well to adopt a more comfortable style of pianoforte writing. The theme of the slow movement is attractive; but the Finale is, on the whole, disappointing.

Six Anthems. By S. Dunn. (London Music Publishing Company.) The composer gives us a little help, for after the word "Anthems," he writes "easy and melodious." Neither statement do we dispute, only it must be acknowledged that the latter is somewhat vague. There are different kinds of melody, and here it is popular rather than dignified.

J. S. SHEDLOCK.